★ PHOTOPLAY

September 15c

Esther Williams

15
COLOR PORTRAITS

INCLUDING MONTY CLIFT,
JOHN DEREK, JUNE ALLYSON

"MY BABY AND ME"—ESTHER WILLIAMS

9P 2/50 3Y R 79139
MRS C SLOSBERG
7 CLEVELAND RD
BROOKLINE 46 MASS

Wrapped, it looks like a

box of note paper

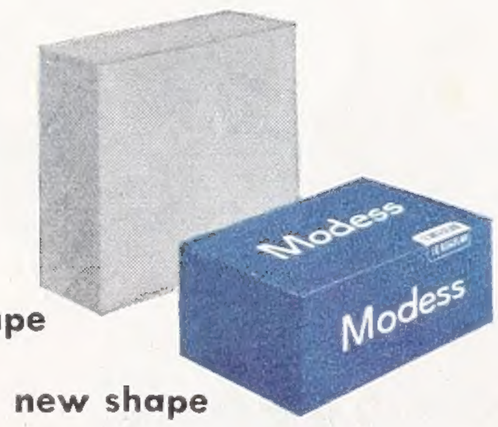
. . . or bath salts

. . . or candy

. . . or facial tissues

Actually, it's Modess

in the wonderful new-shape box!



standard shape

new shape

★ So discreet . . . helps keep your secret so nicely.

★ So new . . . it may not yet be in stock at your favorite store. Until it is, ask for Modess in the standard box. Because . . .

★ Both boxes contain the same number of the same fine Modess napkins.

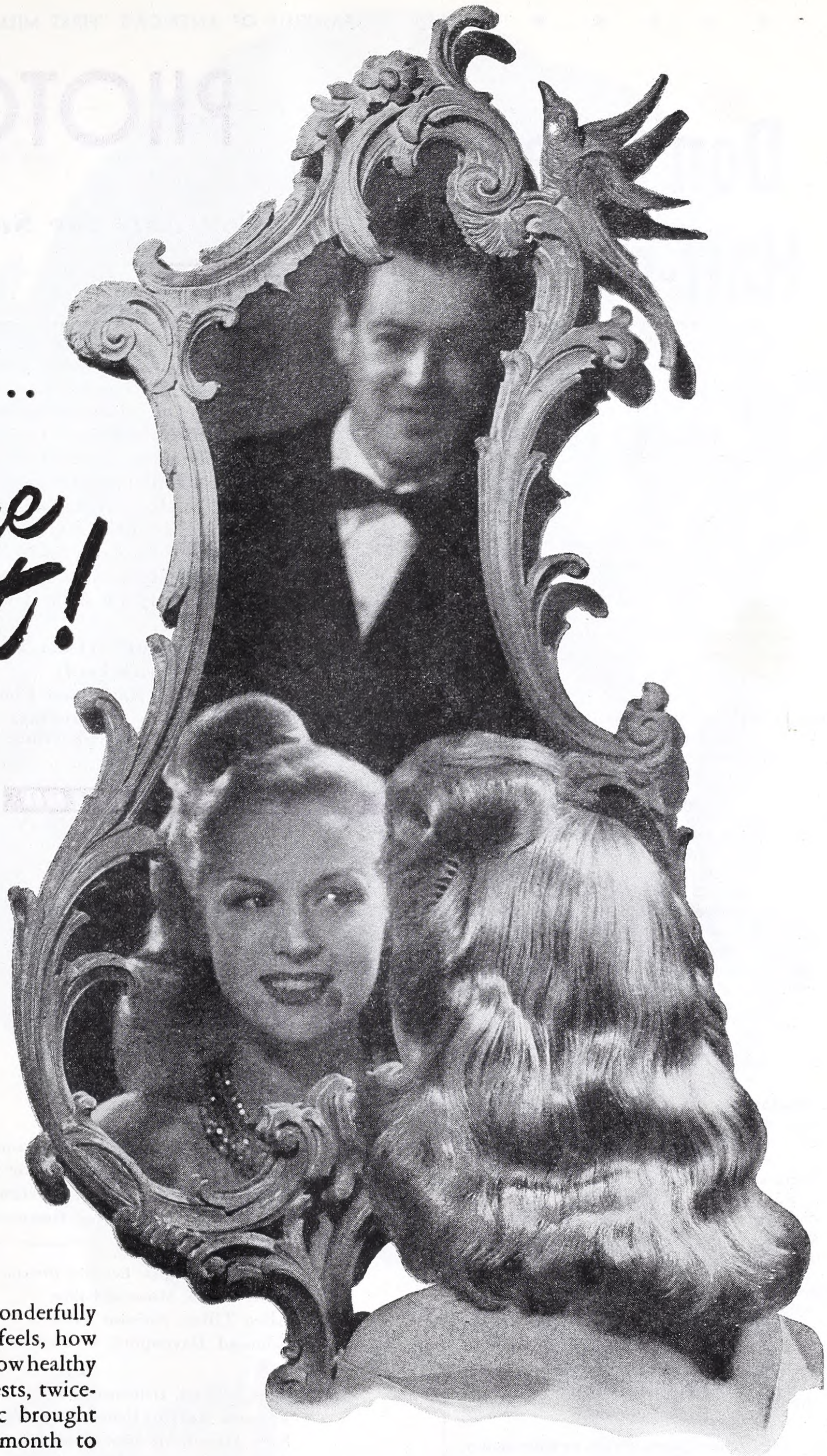
★ Both boxes are priced the same.

★ In Regular, Junior, and Super Modess sizes.

YOUR HAIR

IS MAGIC TO A MAN . . .

Take care of it!



Does your hair sometimes look dull and lifeless . . . is there a telltale shower of distressing flakes *no matter what shampoo you use?*

Then be on the lookout for infectious dandruff, so prevalent, so hard to get rid of.

Better start now with Listerine Antiseptic and finger-tip massage every time you wash your hair.

You see, Listerine Antiseptic kills even the "bottle bacillus" (P. ovale) which so many dermatologists say is a causative agent of infectious dandruff.

You will be delighted to see how wonderfully fresh, cool and clean your scalp feels, how quickly flakes begin to disappear, how healthy your hair looks. Yes, in clinical tests, twice-a-day use of Listerine Antiseptic brought marked improvement within a month to 76% of dandruff sufferers.

As a precaution against infectious dandruff, make Listerine Antiseptic a part of regular hair care no matter what kind of soap or shampoo you use.

For more than 60 years the chief use of Listerine Antiseptic has been as an antiseptic mouthwash and gargle.

LAMBERT PHARMACAL CO., *St. Louis, Mo.*

LISTERINE ANTISEPTIC for INFECTIOUS DANDRUFF

P. S. Have you tried the new Listerine Tooth Paste, the Minty 3-way Prescription for your Teeth?

★ ★ ★ ★ ★

Don't be Half-safe!

by

VALDA SHERMAN

At the first blush of womanhood many mysterious changes take place in your body. For instance, the apocrine glands under your arms begin to secrete daily a type of perspiration you have never known before. This is closely related to physical development and causes an unpleasant odor on both your person and your clothes.

There is nothing "wrong" with you. It's just another sign you are now a woman, not a girl . . . so now you *must* keep yourself safe with a truly effective underarm deodorant.

Two dangers—Underarm odor is a real handicap at this romantic age, and the new cream deodorant Arrid is made especially to overcome this very difficulty. It kills this odor on contact in 2 seconds, then by antiseptic action prevents the formation of all odor for 48 hours and keeps you shower-bath fresh. It also stops perspiration and so protects against a second danger—perspiration stains. Since physical exertion, embarrassment and emotion can now cause apocrine glands to fairly gush perspiration, a dance, a date, an embarrassing remark may easily make you perspire and offend, or ruin a dress.

All deodorants are not alike—so remember—no other deodorant tested stops perspiration and odor so completely yet so safely as new Arrid. Its safety has been proved by doctors. That's why girls your age buy more Arrid than any other age group. More men and women use Arrid than any other deodorant. Antiseptic, used by 117,000 nurses.

Intimate protection is needed—so protect yourself with this snowy, stainless cream. Awarded American Laundering Institute Approval Seal—harmless to fabrics. Safe for skin—can be used right after shaving. Arrid, with the amazing new ingredient Creamogen, will not dry out.

Your satisfaction guaranteed, or your money back! If you are not completely convinced that Arrid is *in every way* the finest cream deodorant you've ever used, return the jar with unused portion to Carter Products, Inc., 53 Park Pl., N.Y.C., for refund of full purchase price.

Don't be half-safe. Be Arrid-safe! Use Arrid to be *sure*. Get Arrid now at your favorite drug counter—only 39¢ plus tax.

P *(Advertisement)*

★ ★ ★ ★ ★

FAVORITE OF AMERICA'S "FIRST MILLION" MOVIE-GOERS FOR 37 YEARS

PHOTOPLAY

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Whatever it is that French women have ...

Madame Bovary had more of it!

M-G-M presents

JENNIFER JONES
VAN HEFLIN
LOUIS JOURDAN

Madame Bovary

with CHRISTOPHER KENT · GENE LOCKHART · FRANK ALLENBY · GLADYS COOPER

and **JAMES MASON** *Portraying* GUSTAVE FLAUBERT, THE AUTHOR

Screen Play by ROBERT ARDREY • Based on the Novel by GUSTAVE FLAUBERT

Directed by VINCENTE MINNELLI • Produced by PANDRO S. BERMAN

A METRO-GOLDWYN-MAYER PICTURE

The Madame Bovary Waltz and Themes From "Madame Bovary" available on M-G-M Records

NOW! **PROOF that brushing teeth right after eating is the safe, effective way to**

HELP STOP TOOTH DECAY with Colgate Dental Cream

NOW dental science offers *proof* that always using Colgate Dental Cream right after eating helps stop tooth decay before it starts!

Continuous research—hundreds of case histories—makes this the most important news in dental history!

X-RAYS SHOW HOW PROPER USE OF COLGATE'S HELPS STOP TOOTH DECAY

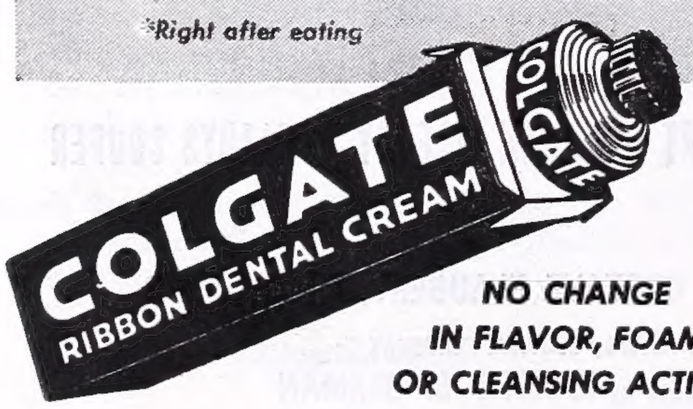
Eminent dental authorities supervised 2 groups of college men and women for over a year. One group always brushed their teeth with Colgate Dental Cream right after eating. The other followed usual dental care. X-rays were taken at regular intervals.

The average of the group using Colgate's as directed was a startling reduction in number of cavities—*far less tooth decay!* The other group developed new cavities at a much higher rate.

The Colgate Dental Cream now at your dealer's is the same formula used in the tests. No claim is made that using Colgate's can stop *all* tooth decay, or help cavities already started. But brushing teeth right after eating is the safe, *proved* way to help prevent new cavities, help stop tooth decay with Colgate Dental Cream.

Always Use Colgate's* to Clean Your Breath While You Clean Your Teeth —and HELP STOP TOOTH DECAY!

**Right after eating*



NO CHANGE IN FLAVOR, FOAM, OR CLEANSING ACTION!

YOUR PROBLEMS ANSWERED BY CLAUDETTE COLBERT

Claudette Colber star o "Love Is Big Business

What should I do?

DEAR Miss Colbert:

Four years ago, I met my dream man. After I had dated him a few months, I fell head over heels in love. He seemed so good and kind, so sincere and humorous, so completely *my sort* of person, in every way.

For nearly two years, I didn't accept dates with anyone but this man. Each of our dates was filled with good, clean fun. I was utterly happy, and felt sure that he was, too. We never quarreled. I took it for granted that eventually we would be married.

One night he kissed me goodbye, said, "Be seeing you," as he always did, and I never heard another word from him. At first, I thought he must be ill. I telephoned his home, and he answered. He said he was fine but had been busy, and he would call in a few days. He never did.

About a year later, I met him on the street and he introduced me to his bride. They had been married several months.

I'm simply lost. How can I take an interest, again, in another man when the same thing might happen?

Frances A.

First of all, your trouble was caused by an all too common mistake. Because you felt a certain way, you assumed that the identical emotions and thoughts were entertained by this man.

The first rule of successful dealing with others, is to think of the other person's position, to try to imagine how he feels, and to try to forecast his reaction.

If, instead of losing yourself in your own golden haze of dreams, you had riveted your attention upon this man, upon his manners, upon his expressed life views, you would have discovered almost immediately that he was self-centered and opportunistic.

I am a bit of a fatalist, so I feel that this man was not for you, or things would have worked out differently. Be grateful that you escaped this man; be hopeful for the future, and be more analytical in the next romance.

Claudette Colbert

Dear Miss Colbert:

My parents have been divorced since I was eight. I am now fourteeen.

My father and stepmother have the custody of my sister, my brother and me. I don't know just why we were not given to my mother; we see her regularly and she always tells us she loves us.

My father and stepmother are kind to us, too. They give us nice presents and see that we have what we need. My mother, on the other hand, has never even sent one of us a birthday card, although she tries to make up for it, when she sees us.

Here is my trouble: When we go to see my mother, she quizzes us about what m father and stepmother have been doin what they talk about, what we have to ea She always has a catty remark to make.

Then, when we come home, our fathe and stepmother ask us whether Mothe had any dates, whether she has a lot o new clothes, how her apartment looks, et

This makes us very uncomfortable. W don't know what to say without being rud

Heidi C.

Yours is becoming a universal prob lem. It is too bad that when a judg hands down a decree of divorce, he doe not also hand down a book on the et quette of divorce.

Through the mail that comes to thi department, I have been forced to con clude that otherwise kind people fre quently lead children into shameful con duct, simply to satisfy their curiosity.

Your parents are thoughtlessly encour aging you to develop one of the most de structive of human traits—tale-bearing.

Don't do it. The next time anyone ask you to carry gossip, you should say cour teously but firmly, "If someone asked m the question you have just asked abou you, I would be too loyal to answer Please forgive me." Then chatter abou something else.

Claudette Colbert

Dear Miss Colbert:

My problem is caused entirely by a littl girl. She is now almost eight, and a ver sweet child. She is under the care of th local Welfare Agency. She begs us to tak her home whenever we visit, but the Welfare people object to me as a mother. Yo see, I was married for seven years to a man who ran away and joined the Army When my husband left me, a widower I knew asked me to move in with him an take care of his little girl, who was then a baby. I loved her like my own, but, finally some kin of this widower reported us t Welfare. They took the child away.

My husband said he would never giv me a divorce because he wanted to hav a good time without having to marry again. He is not a good man.

I love this little girl as if she had bee mine and I want to make a home for her But Welfare won't let us have her unti we are married, and we can't get marrie because of my husband. What can I do?

Elida McC.

No matter how well-intentioned the Welfare Agency people are in this matter, I am completely in sympathy with you. It is obvious, from your letter, that you love the little girl dearly and would supply a happy home atmosphere for

(*Continued on page* 6)

Paramount presents

BETTY HUTTON and VICTOR MATURE

In

"RED, HOT AND BLUE"

Wait'll you hear those FOUR wonderful tunes written especially for Betty ...by Hollywood's No. 1 Songwriter Frank Loesser!

A

JOHN FARROW

production with

WILLIAM DEMAREST
JUNE HAVOC

Produced by ROBERT FELLOWS · Directed by John Farrow

Screenplay by Hagar Wilde and John Farrow
Story by Charles Lederer

T stands for the **Terrible Time** that most women have every month in their struggle with belts, pins and external pads. Sanitary protection has been called women's oldest problem and until recently little progress has been made toward its solution.

A stands for **Another Way** to deal with this problem —by means of "Tampax," a doctor-invented device which absorbs while being worn internally instead of externally. Made of highly absorbent cotton, it is inserted with patented applicator.

M is for the **Millions of Women** (yes, actually millions) who have already adopted this miracle Tampax — college students, secretaries, trained nurses, housewives, sales girls, athletes, actresses—all kinds of women all over the world!

P indicates the new **Poise and Confidence** resulting on those days from the use of Tampax. No odor can form. No chafing. You can't even feel it. Wear it in tub or shower bath if you like. Easy disposal.

A represents the **Absolute Certainty** that no single bulge or ridge under your dress or skirt will be caused by Tampax. It simply *can't*, because Tampax is worn internally. It's only one-ninth the size of the other kind!

X stands for all the **Ex-Users** of external pads who now march up to their drug or notion counters each month and buy Tampax —3 absorbencies: Regular, Super, Junior. Average month's supply slips into your purse. Tampax Incorporated, Palmer, Mass.

Accepted for Advertising by the Journal of the American Medical Association

(*Continued from page 4*)

her. I feel certain that, no matter what your past mistakes have been, you would help this little girl to grow up into a good and useful woman.

The thing for you to do is to go to an attorney for aid and advice. Select a man who is known for his humanitarian work. I sincerely hope that you will be able to adjust your life so that this little girl may grow up as your daughter.

Claudette Colbert

Dear Miss Colbert:

Like most fifteen-year-old girls, I am having trouble with my mother. She won't let me go anywhere at night. Recently I was invited to a boy and girl party but my mother refused to let me go. When I asked her why, she said because it was a curse to be born a girl. She keeps saying too many things are going on today.

When she let me invite some girls to come to my house for a slumber party, she agreed to sleep next door at my aunt's house, but she made all of us go to bed at ten-thirty, and she didn't leave until we pretended to be asleep. While she was in the house, everyone was stiff and nervous, and I was embarrassed to death.

She came over the next morning long before anyone was awake, and prepared breakfast, then called us. The six girls left right after breakfast, and the whole week-end was a miserable failure.

When I try to explain my side of the story, my mother starts in to tell me how hard she works and how she worries and what a sad life she has had. I guess she wants to give me a sad life, too, because she doesn't really love me.

Marsha H.

Like most fifteen-year-old girls (I was the same when I was that age) you are trying to live your life in advance of yourself. Don't think that your mother does not love you. If there is a criticism to be leveled, it is that she loves you too much, not only for your own good, but for hers. From what you have told me, I judge that she had some heartbreaking experience when she was young, and is trying to shield you from the same.

Don't expect her to tell you the story; it may be something so painful that she cannot confide it to you, at least until you are much older.

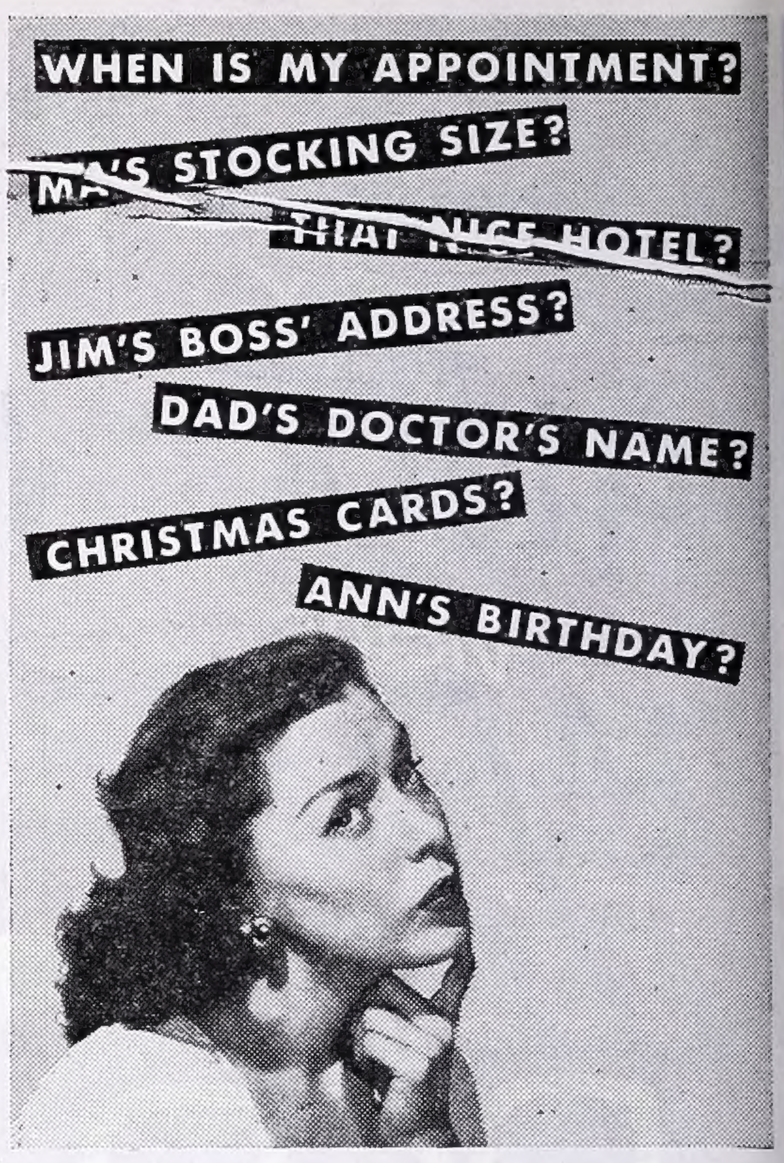
Be patient. In two more years you will be through high school, and either going out into the world to earn your own way, or going to college. Then you will be able to guide your own life. Then you will begin to appreciate and understand your mother more than you can now.

Claudette Colbert

Have you a problem which seems to have no solution? Would you like the thoughtful advice of

Claudette Colbert?

If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, Cal., and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.



Do you recall the address of John's uncle in Cincinnati?—or do you know where you placed that wonderful recipe Mrs. Decker gave you—or do you remember where John told you the water shut-off valve in the basement is located?

If you are like most of us you have little notes all over the house—but when you want them, they are not to be found. But what can be done about it?

Well, Janet Lane and Catherine Emig Plegemann have done something about it. They have organized a book in which to keep information and records of your family and friends, your home and your belongings and your various activities.

In *Keep The Family Record Straight* space is provided to jot down those recurring dates you want to remember, such as birthdays, anniversaries, etc. Then there is a place to record clothing sizes for all members of the family—so you won't have to ask! Also, space for your Christmas card list—family health records—your friends' food and entertainment preferences—insurance policies and when payments are due—mechanical workings about the home—household inventories—household services—gardening data —canning, preserving and freezing notes—vacation and travel reminders of hotels, meals and routes you have enjoyed. And much, much more.

Here is a record book that you will use and refer to every day of your life. It will save you time, trouble and anguish—no end.

The book is smart and colorful. It is plastic bound and the pages lie flat for easy recordings. The paper takes ink beautifully. It is illustrated with amusing drawings by that brilliant artist, Joan Lemmo.

Keep The Family Record Straight is a perfect gift for birthdays—your week-end hostesses—or for any one of your friends. The price is only $2 postpaid, and it is sold on a money-back, if not satisfied, basis. Order—NOW.

At all bookstores—or use this coupon

Bartholomew House, Inc., Dept. PH-949
205 E. 42nd St., New York 17, N. Y.

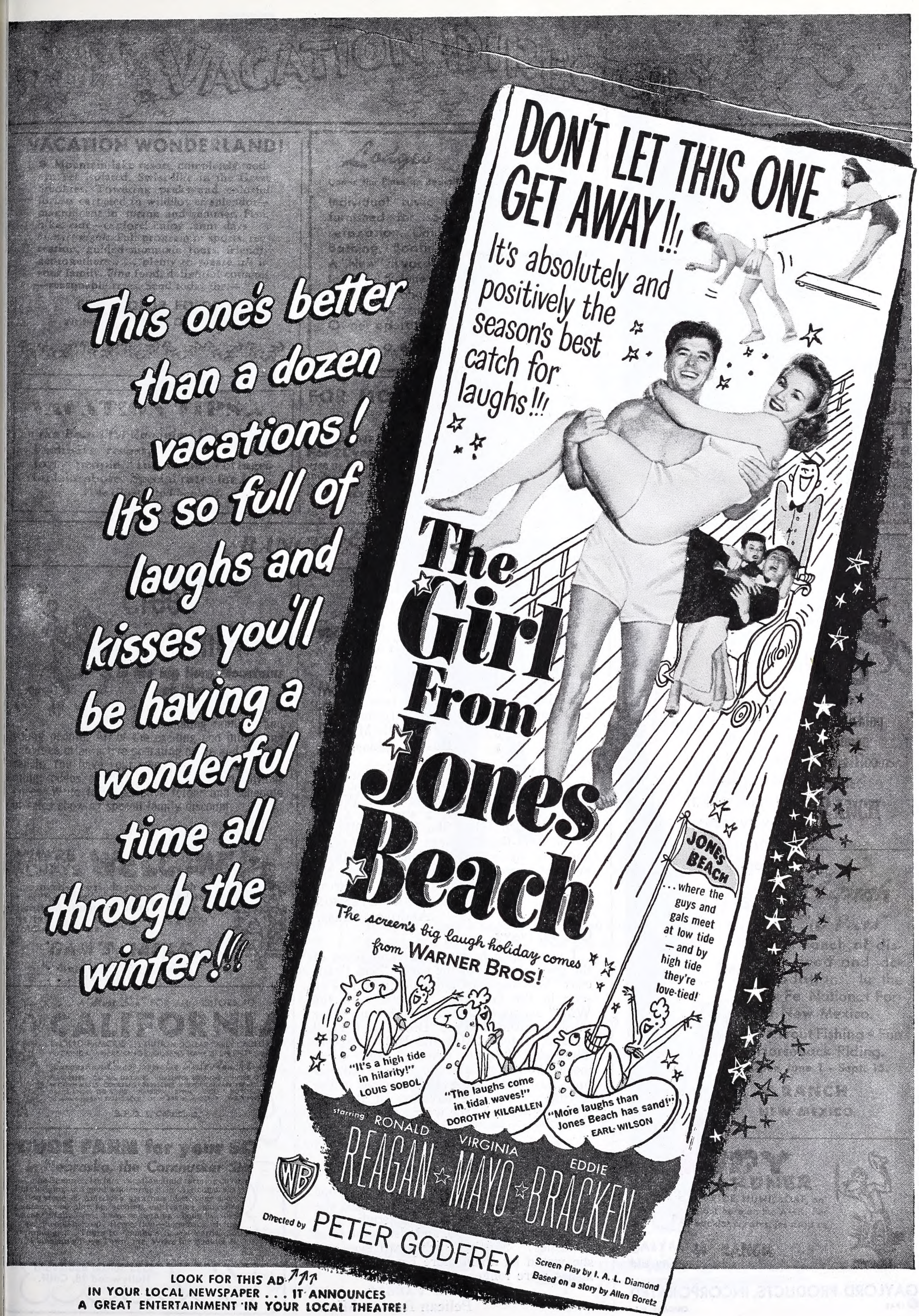
Send me postage prepaid ..... copies of KEEP THE FAMILY RECORD STRAIGHT at $2.00 each.

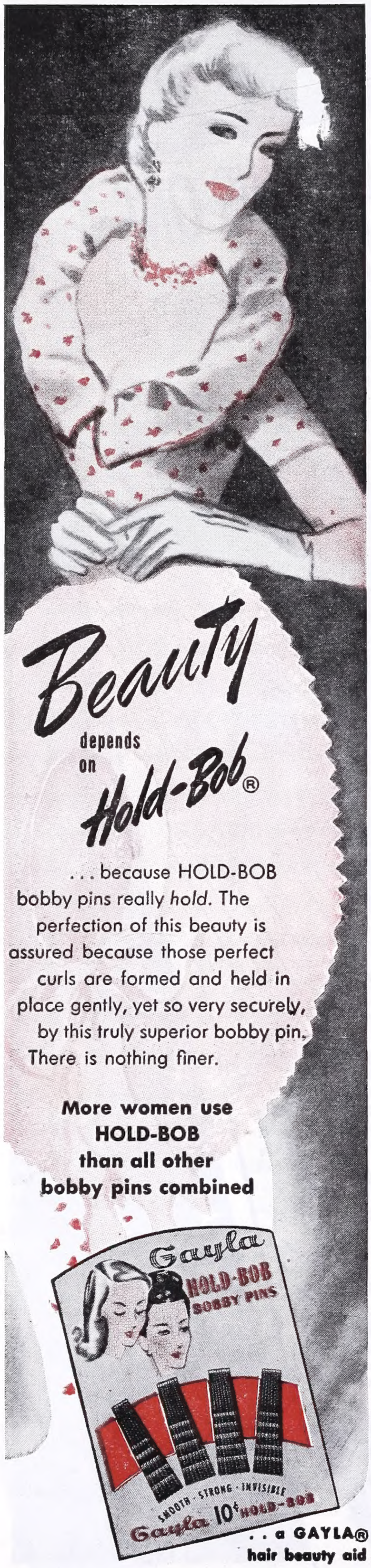
I enclose money order or check for $.....

NAME .....
Please Print

STREET .....

CITY ..... STATE .....


This one's better than a dozen vacations! It's so full of laughs and kisses you'll be having a wonderful time all through the winter!!!
DON'T LET THIS ONE GET AWAY!!!
It's absolutely and positively the season's best catch for laughs!!!
The Girl From Jones Beach
The screen's big laugh holiday comes from WARNER BROS!
JONES BEACH
...where the guys and gals meet at low tide — and by high tide they're love-tied!
"It's a high tide in hilarity!" LOUIS SOBOL
"The laughs come in tidal waves!" DOROTHY KILGALLEN
"More laughs than Jones Beach has sand!" EARL WILSON
starring RONALD REAGAN ☆ VIRGINIA MAYO ☆ EDDIE BRACKEN
WB
Directed by PETER GODFREY
Screen Play by I. A. L. Diamond
Based on a story by Allen Boretz
LOOK FOR THIS AD
IN YOUR LOCAL NEWSPAPER . . . IT ANNOUNCES
A GREAT ENTERTAINMENT IN YOUR LOCAL THEATRE!



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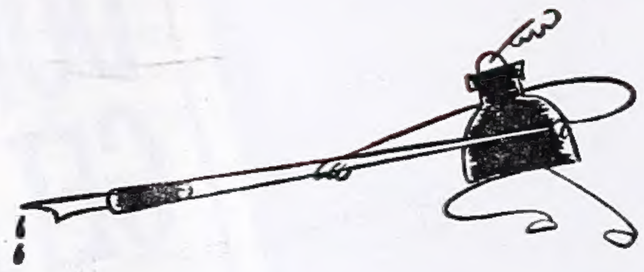


Cheers and Jeers:

What has happened to the female figures in Hollywood? I refer particularly to Jeanne Crain, Ann Sothern and Linda Darnell in "A Letter to Three Wives." All three were disgustingly hefty. What a shame, for the picture was delightful.

GRACE DEGENHARDT
Pittsburgh, Pa.

Never have I seen such superb acting as was portrayed by Kirk Douglas in "Champion." I doubt if his portrayal could be surpassed. I've seen the picture four times already, and will see it again and again. The Oscar and all other awards belong to the *Champ*.

HELEN MOCHNAL
Binghamton, N. Y.

Please tell Twentieth Century-Fox to return Betty Lynn to the mothballs whence she came. Miss Lynn was the only sour note in "June Bride." And, for me, it was pure torture to watch her in "Mother Is a Freshman."

MARY WALTERS
New York, N. Y.

The photograph of Elizabeth Taylor on page 37 (June Photoplay) is the most arresting, natural color picture I have ever seen in any motion picture magazine.

ALBERT B. MANSKI
Boston, Mass.

In the June issue of your magazine, there was a letter objecting to the way Ingrid Bergman treated her fans. Well, I think she is right, as a star has a terrifically hard job. She is probably one of the stars that has been "pestered" night and day by autograph hounds. Maybe every star needs fans, but are the fans the ones who get the stars a start in pictures?

JANET SVENSON
Andover, Mass.

Old vs. New:

I would like to see reissues of some of the good pictures of the past. "San Francisco" was the most enjoyable picture I've seen in the last year. "Gone with the Wind" seems to improve each time I see it. I would love to see "Dinner at Eight," "Grand Hotel," "Min and Bill," "Smilin' Through," "Susan Lennox" and many more. Why not have one of these old pictures as the second feature, instead of the terrible dribble we have to sit through when we arrive at the wrong time.

MARILYN PITNEY
Salem, Ore.

Lashes for June:

In your June issue of Photoplay, your cover girl is June Allyson. I think she is nice, but why doesn't her studio give her a different hair-do, and also some false eyelashes? She has such small eyes and she would be much more beautiful if her lashes were longer.

JUNE VANGEN
Pelican Rapids, Minn.

(Our Beauty Editor doesn't agree with you about June's hair-do. See Anita Colby's story on page 59. The Editors.)

New Heart-throbs:

My friends and I have seen many a good actor, but when we saw John Derek, who played in "Knock on Any Door," and David Brian, who played in "Flamingo Road," our hearts went bing! Brother, if that's what Hollywood is coming up with, we want more!

PENNY RATSAROS
Cliffside Park, N. J.

Love Trouble:

I have been reading in the newspapers of the coming divorce of Mrs. O'Brien and Don Sylvio. Margaret isn't supposed to be the cause of it, but everyone knows she didn't like the idea of the marriage at all. I think she is a very selfish and spoiled little girl who is only thinking of herself.

MITZI SCARLATA
Chicago, Ill

Question Box:

Can you tell me who the two, slightly crazy brothers in "The Beautiful Blonde from Bashful Bend" were? I think they are good, but haven't seen them before.

ANNE TAYLOR
Missoula, Mont.

(Sterling Holloway and Danny Jackson.)

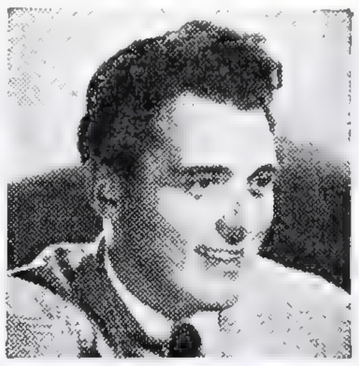
Would you please tell me who played Shirley Temple's big brother in "Adventure in Baltimore"? Where can he be reached? I think he should be cast in more pictures.

BARBARA PAPERNY
Omaha, Neb.

(Shirley's big brother was played by Johnny Sands. He can be reached c/o RKO, 780 Gower St., Los Angeles. Cal.)

Would you please give me some dope on William Bishop, whose most recent picture was "The Walking Hills"?

MARGERY FIELDS
Pittsburgh, Pa.



(Bill Bishop was born in Oak Park, Ill., on July 16, 1918. He is 6 feet 2½ inches tall, has black hair and brown eyes and is married. His next picture will be "Anna Lucasta.")

Why don't any of the movie magazines ever put in any of the stars' addresses when they write stories about them? Will you please put some in your next column? I would like to get their pictures.

MARTHA WOODARD
Flint, Mich.

(If magazines printed the home addresses of the stars they would subject them to many intrusions, many of which would be unpleasant. You can write to them in care of their studios.)

Could you please tell me if Charles Drake, who played in "Tarzan and the Magic Fountain" is related to Tom Drake?

ADELINE M. PAROLISI
Lawrence, Mass.

(No relation.)

Address letters to this department to Readers Inc., Photoplay, 205 East 42nd Street, New York 17, N. Y. However, our space is limited. We cannot therefore promise to publish, return or reply to all letters received.

That "Left-Out Feeling" can begin at home!

It hurts when a husband seems so indifferent. Yet sometimes a wife has *herself* to blame. So remember—*never trust your charm to anything but creamy, dependable Mum!* Mum's unique modern formula contains no water to dry out or decrease its efficiency. Be a safety-first girl. Get a jar of Mum today.

Mum-Safer for Charm ... Mum checks perspiration odor all day or evening. Protects against risk of *future* underarm odor after your bath washes away *past* perspiration.

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***For sanitary napkins**—Mum is gentle, safe, sure ... dependable for this important use, too.*

keeps you nice to be near

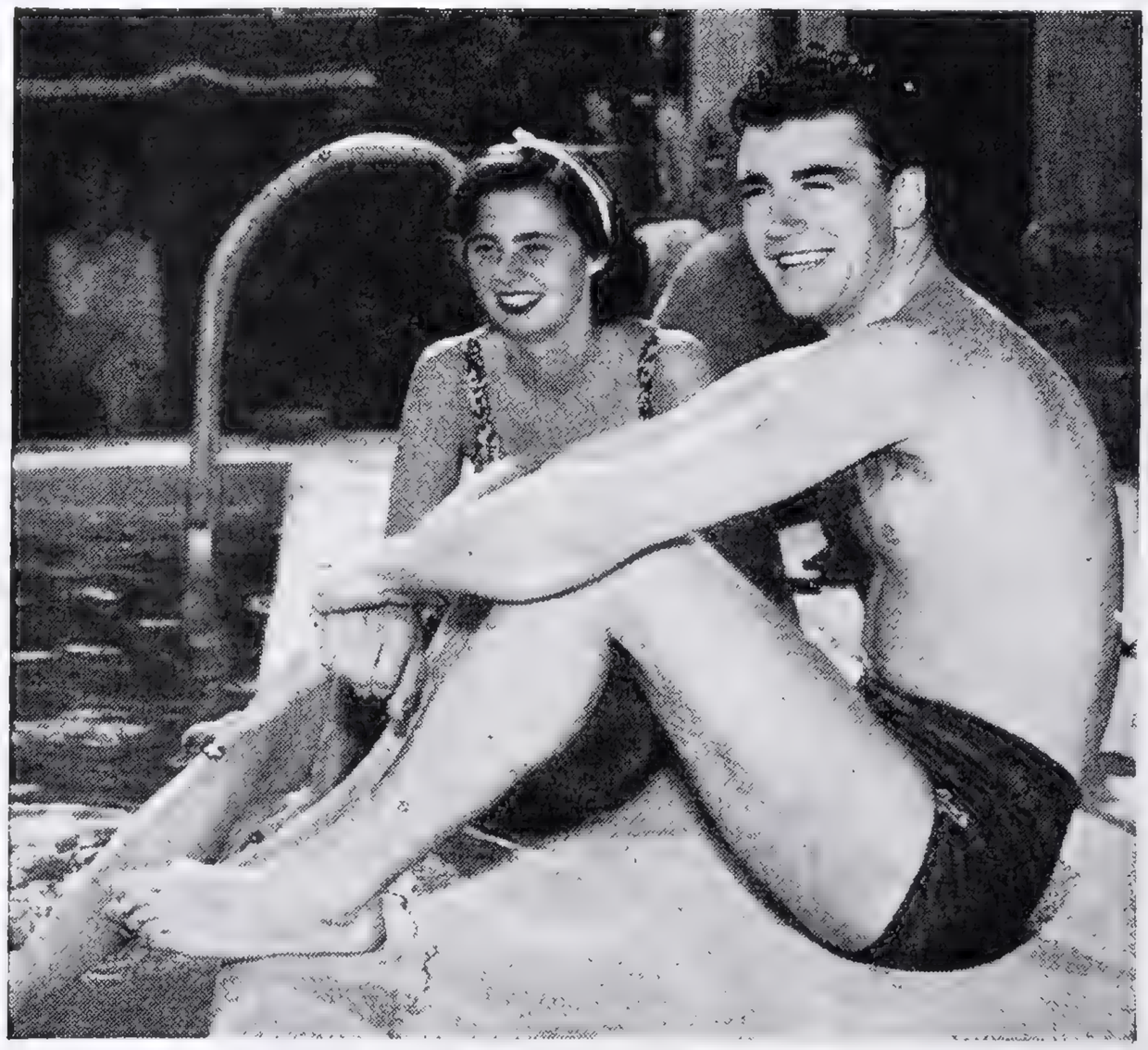
INSIDE STUFF

June Haver, whose career received a boost with role in "Look for the Silver Lining," lunches in 20th commissary with husband-to-be Dr. John Duzik

Hearts and Some Flowers: David Brian probably doesn't know it but one of Metro's most beautiful actresses, who had her heart set on David, almost swooned at the news he had married Adrian Booth . . . Brian Donlevy was so impressed when Audrey Totter cared enough to meet him at the airport at 6:50 a.m. when he arrived from New York, that he gifted the lady with a diamond big enough to choke a horse. An engagement? They won't admit it . . . Hollywood feels the Taylors are handling the romantic episodes of their beautiful daughter Elizabeth with wisdom. They don't oppose Elizabeth's engagement, counting on her good judgment to carry her through. That judgment has already carried the seventeen-year-old miss past one engagement to Glenn Davis and then into another with handsome William Pawley Jr. The Taylors feel it will surely carry her on to a proper time and proper age for marriage . . . Jim Stewart has a dry way of showing his love for Gloria McLean. Arriving at the Gary Coopers' one afternoon, he spotted

(*Continued on page* 13)

Meet *Irma's* boy friend! John Lund, who plays *Al*, with Marie Wilson on "My Friend Irma" set



Michael Kirby, who used to be Sonja Henie's leading man on ice, parks beside pool with his wife, at Les Mitchell party

Cal York's Gossip Of Hollywood

Clown Frank Macis couldn't get a laugh out of Paul Brinkman Jr., who looks to mother Jeanne Crain for comfort. Left is Jeanne's younger sister Rita. They're at party given by Trudy Marshall to celebrate her son Bill's third birthday

Polo fans recognized Ricardo Montalban in spite of that beard. He's with wife Georgiana and her sister Loretta Young, left

Shelley Winters, looking provocative, as usual, has her first star role in "Take One False Step"

Vera-Ellen presents a charming picture at recent premiere of "The Stratton Story." She's with Rock Hudson

Picture of happiness: Barbara Stanwyck and husband Bob Taylor do stint on NBC's "Screen Guild Players"

Victor Mature visits Lucille Ball in her dressing room on set of "Interference." Lucille and husband Desi Arnaz, married in a civil ceremony nearly nine years ago, rewed in church recently, with Desi's mother as matron of honor

INSIDE STUFF

Gloria on the tennis court. "Showoff," he said softly, with that certain Stewart charm. It sounded, someone said, exactly as if he'd said "darling."

Winter Storms: Shelley Winters, who accidentally stepped from a curb in New York into the path of a car, is home again, limping and fuming.

Shelley's peeve is due to a columnist accusation that Shelley's mishap was a publicity stunt for her last picture, "Take One False Step."

"And me," Shelley moans, "with this aching back."

Parent News: Robert Walker strolling down Beverly Boulevard with his two small sons and looking very fit. Van Johnson and Pete Lawford will join Bob in his first picture since his illness, "Please Believe Me" . . . The leggy youngster on the "Let's Dance" set was Fred Astaire Jr., watching his dad and Betty Hutton go through their routines. Fred Jr. isn't interested in becoming a dancer. Too hard work, he claims . . . Gale Storm, who looks a mere nineteen and who has the smallest waist in Hollywood, brought her three sons to meet Audie Murphy who plays with Gale in "Kid from Texas." The way Audie drew those guns for the boys left them breathless . . . Sight of the month: Glamorous Joan Bennett pushing her grandchild in a perambulator before her house and being whistled at by passing college kids . . . When Rosalind Russell and Fred Brisson sail for Europe, they'll leave six-year-old Lance at home. Roz feels a child is happier among his own things.

Here and There: Chatted with Irene Dunne at the wedding of Edward La Cava and Consuelo Courtwright, daughter of Hernando Courtwright, genial head of the Beverly Hills Hotel. Miss Dunne is radiant over the honors heaped upon her recently. We noticed again how smart she is in those little hats atop her brushed-up coiffure. Consumed the wedding breakfast goodies with dress designer Don Loper and agent Jack Bolton with his cute wife Peggy . . . At the party given by Charlie Morrison,

Roddy McDowall, Elizabeth Taylor and Claude Jarman Jr. represented Hollywood's younger set at recent premiere celebrating M-G-M's Silver Anniversary

The gentleman still prefers blondes: Frank Ross, Jean Arthur's ex-husband, was beautiful Joan Caulfield's escort at a recent dinner date at Mocambo

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Test it. Write to FRESH, Chrysler Building, New York, for your free jar.

INSIDE STUFF

Pat Neal and Kirk Douglas were a new twosome at "The Fountainhead" premiere

the handsome owner of Mocambo, Cal bemoaned with Agnes Moorehead over the fact that her natural beauty is somehow hidden on the screen. Agnes, a young woman who goes "character" for movies, has masses of dark red hair that contrast with her green eyes.

M-G-M-ing: Arthur Loew Jr. sent Janet Leigh a bedpan of roses the day she began work on "Bodies and Souls," a story of hospitals and doctors. Since Janet decided not to be engaged to Barry Nelson, she intends to play the field . . . Mario Lanza has become the lad of the future with M-G-M since those "Midnight Kiss" reviews. And didn't Cal predict as much several months ago? The American-born Italian is destined to become the singing sensation of the screen . . . Richard Ney, who married wealthy widow Pauline McMartin, beat his ex-wife, Greer Garson to the altar. Buddy Fogelson still hopes Greer will say yes. Incidentally, Greer was glad to see her friend Errol Flynn who flew home for a few weeks for retakes on "Forsyte Saga." And judging from the picture Flynn showed Cal of his real Princess girl friend, she's a beauty with great chic.

Conversation Piece: Jimmy Cagney on the "White Heat" set: "Don't undersell Virginia Mayo. In every scene, she has worked hard and diligently to get the best out of it. Seems to have a bit of an inferiority complex about her work, maybe shoved around a little in other pictures, but I think she's great."

Jack Carson to Dennis Morgan: "Look, I'm a comic, a character actor, so how I look or grow to look won't make too much difference in my career. But you're a leading man, a lover, a get-the-girl-guy, and you've got to make hay now. So why eat or drink stuff that puts on the weight that gets harder and harder to take off? You're the biggest box office and fan mail star on this lot so why not keep it that way by keeping down your weight?"

Donald O'Connor on marriage: "Gwenn and I have gone through four years of marriage and we've had plenty of fights along the way. But we seem calmed down now, so I guess we've come through okay. I figure marriage this way—you've got to want it enough to work at it and stick to it or not care enough to bother. That's the way we found it."

(*Continued on page* 16)

To be kissed ... tonight ... as you've never been kissed before ... Tangee

Lips aching to be kissed ... in a heart-stirring love scene starring

ANN DORAN

AND

MILBURN STONE

APPEARING IN

"CALAMITY JANE AND SAM BASS"

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A UNIVERSAL-INTERNATIONAL PICTURE

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2. Feels just right ... gives you confidence.
3. Does not smear or run at the edges.
4. Goes on so easily ... so smoothly ... so quickly.
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TANGEE THEATRICAL RED—America's most dramatic shade—transforms your lips into a "feature attraction."

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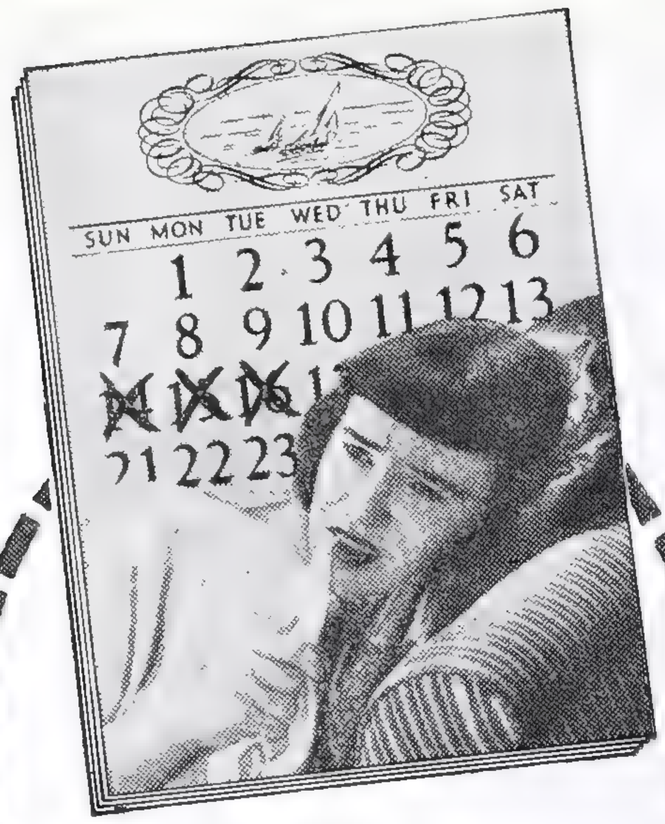

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CAN BE
ACTIVE DAYS

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PERIODIC PAIN
CRAMPS-HEADACHE-"BLUES"

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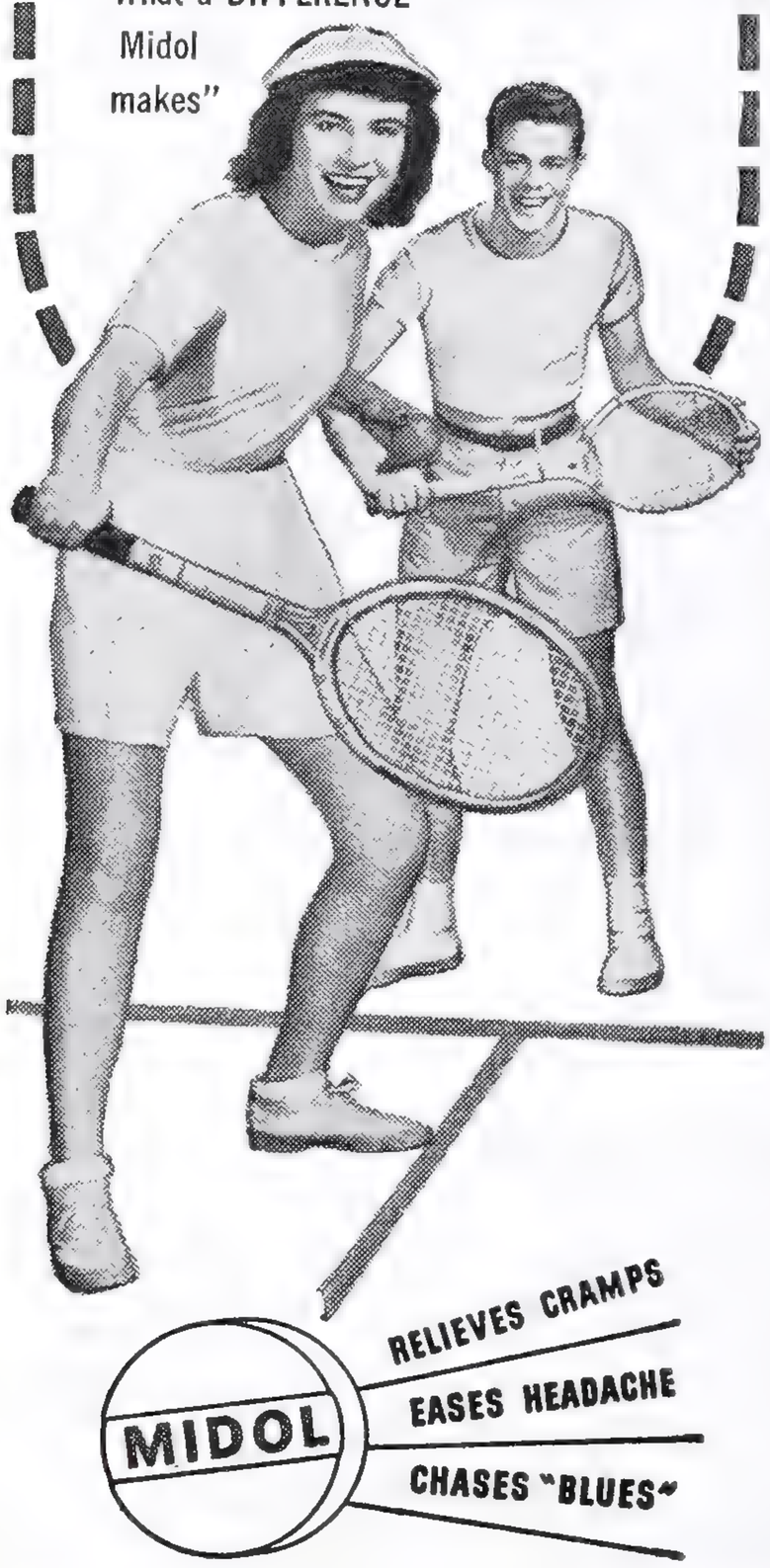
Midol
makes"



INSIDE STUFF

Shortly after this picture was taken of bat-girl Ava Gardner and Ronnie Reagan at Actors' baseball game at Wrigley Field, Ronnie fell, fractured a leg and went to the hospital

Bat-girl Gloria De Haven jokes, Bob Hope, captain of the Comedians, gags, at size of Vic Mature's fist! Vic headed the opposing team, the Tragedians. Proceeds of ball game went to charity

(*Continued from page* 14)

John, My Son: They sat in the front row of the bleachers at the ball game, a handsome gray-haired man and a boy in his early twenties. They shouted at the umpire, ate peanuts and had a swell time. But, of course, the lad heard not a word of the excitement for this was John Tracy, who was born deaf, and his father, Spencer.

A great friendship has grown up between this father and son. Due to the fact that the Tracys have been separated for some time, both John and his sister have lived with Mrs. Tracy, who devoted many, many hours to advancing the cause for deaf children.

John, who has graduated from college, can speak now, forming the words by watching the lips of others. But the way he feels about Spencer needs no word to tell. It is reflected in every look he turns upon his dad.

Pimms and Whims: Hollywood's hostesses are in a swivet these nights. A couple of years ago, when Paulette Goddard introduced a drink called "Moscow Mule," they all had to buy special copper mugs to serve this concoction.

Now, a drink called "Pimm's Cup," which Joan Fontaine launched on the film colony some time ago, is really catching on in a big way. The only thing that fusses the hostesses is that this Pimm's drink has to be served, if one is utterly, utterly correct, out of pewter mugs.

Joan has antique pewter mugs. But other Hollywood girls have had to rush around and settle for any pewter mugs they could find. Imagine, therefore, the consternation of Joan Crawford, when she invaded the ultra-smart Bel Air Hotel bar, to borrow some mugs for a party at her house, only to find that their pewter cups had been dipped in sterling silver.

"Good heavens," said Miss Crawford, "what are you going to do if the Princess Aly Khan, Rita Hayworth to you, comes here on her return to Hollywood—dip the cups in gold and put emeralds on the crowns?"

Preacher McCrea: Joel McCrea was letting the hillbilly crowd in the country store have Hail Columbia! as we strolled onto a sound stage at Metro. Kinda scared us, too, until that wide McCrea smile and firm handclasp assured us that one minute Joel could play a hot-under-the-collar preacher, such as he plays in "Stars in My Crown" and the next be himself, which is tops for anyone's money.

Unlike so many actors who delve into Westerns, Joel is a rancher living the year round on his Ventura County ranch, not the "Valley" brand, he would have you know, and working it and making it pay, as other hard-working ranchers do. We recalled the day we'd gone out to visit Joel and his lovely wife Frances Dee and as we drove along, there he came on horseback from over the hill where he had been helping a neighbor with his round-up. He told how his two sons, Joel Jr. and David, twelve and fourteen, are hay-baling for the summer, traveling from one ranch to another, helping to bale hay.

"I'm delighted to play the role of this

(*Continued on page* 19)

LAUGHING STOCK

BY ERSKINE JOHNSON

Barbara Stanwyck, after a Hollywood party:

"The gossip was wonderful but it got so late I could hardly keep my mouth open."

* * *

Hat designer Keneth Hopkins had a telephone order from a movie starlet. "Is the hat for a short or a long bob?" asked Hopkins. There was a moment's silence and then the starlet giggled:

"This Bob is about six feet tall!"

* * *

The Hollywood office of film censorship is in a building at Hollywood Boulevard and Western Avenue. The outside of the building is decorated with the cavortings of exactly thirty-two nude ladies.

* * *

Glenn Ford had to roll a pair of dice for a movie scene. The studio wanted to hire an expert to show him how it was done. "No thanks," said Glenn, "I didn't spend three years in the Marines without learning something."

* * *

Humphrey Bogart started the heroic tough-guy cycle on the screen. "Funny, isn't it," he says. "I come to work without shaving and with a hangover and I start a big movie cycle."

* * *

Overheard: "He wanted to become a bartender but failed to get the job. He didn't know how to repair a television set."

* * *

When Fred Allen checked into his hotel on a trip to Hollywood, a friend brought him a bowl of white gladioli. Allen groaned: "I don't know why people bring flowers when somebody arrives in Hollywood. I guess they think you're going to ask for a job and they hope you drop dead."

* * *

You can now buy a Dipsy Doodle Rainbow Sundae for $1 in a Hollywood ice cream parlor. It contains thirty colors and, no doubt, half-a-dozen Technicolor nightmares.

* * *

Word got around to Bing Crosby that the addition to Bob Hope's home would include a vault for his gags. "Why doesn't he just hide them in a cornfield?" asked Bing.

* * *

Economy note: A movie producer visited his prop department and fired a couple of statues for standing around doing nothing.

* * *

You're conscious of the Hollywood influence immediately after you arrive at the Los Angeles airport. The girl on the loud speaker announces:

"Buses for Los Angeles and limousines for Hollywood are leaving in five minutes."

● This new, different, emerald-clear shampoo in the handy tube is *wonderful!* For Prell—with its exclusive formula and patented cleansing ingredient—removes ugly dandruff *fast!* Leaves your hair more radiant than any soap shampoo . . . more radiant—in hardest water! —than leading cream shampoos! Prell *goes* farther than any other known shampoo too, because it's more concentrated. Get a tube today!

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So effective ... Veto guards your loveliness night and day—safely protects your clothes and you. For Veto not only neutralizes perspiration odor, it checks perspiration, too! Yes, Veto gives you Double Protection! And Veto disappears instantly to protect you from the moment you apply it!

So gentle ... Always creamy and smooth, Veto is lovely to use and keeps you lovely. And Veto is gentle, safe for normal skin, safe for clothes. Doubly Safe! Veto alone contains *Duratex*, Colgate's exclusive ingredient to make Veto safer. Let Veto give your loveliness double protection!

Veto lasts and lasts from bath to bath!

INSIDE STUFF

(*Continued from page* 16)
Protestant preacher," he said. "So many Protestant fans have been asking for a picture like this."

Well, a better one to play it couldn't be found.

Front Row Center: Sitting near the open door of Arthur Little's famous snack bar, "The Little Alibi," Cal commanded a clear view of a minor sidewalk drama. A young woman, nineteen or twenty, stood with a water pistol in hand, waiting for victims. Obviously choosy, she permitted unknowns to pass by, selecting only the well-known.

Turhan Bey, dapper as usual, was the first to receive a sudden spurt of water in his astonished face. He stopped, grinned and, wiping his face, passed on. So did victim number two, Richard Ney. But not so, number three, who happened to be Peter Lawford.

"What do you think you're doing?" Peter growled. "You must think you're very funny," he went on, cleaning the water from his face and scowling. Our sympathies were with him. Although Pete has played many a prank in his day, this time we felt he was entirely right.

DeMille Gets Wilder: Sunstroke! We were sure the summer sun had finally got us, the day we stepped onto a Paramount sound stage, to find director Billie Wilder directing director Cecil B. DeMille directing "Samson and Delilah." See what we mean?

It took director Wilder, Gloria Swanson and our friend from the publicity department ten minutes to get us straightened out, and then it seemed comparatively simple, that is, as far as anything DeMille-ish can be simple.

It seems the story "Sunset Boulevard," which Wilder is directing, has Miss Swanson, who plays an old-time movie queen attempting a comeback, trekking over to a sound stage to ask DeMille for a job. When Miss Swanson arrives on the set, DeMille is supposed to be directing a scene for "Samson and Delilah," a picture he recently completed. So, instead of finding Cecil in his usual place behind the camera, here he was before it, fluffing his lines, stepping past his cue mark and committing the errors for which he has bawled out dozens of actors. But finally, he got it right and with a grin, walked out of camera range.

Looking like a dream, Miss Swanson told us she loved every minute of the picture. "But there are times . . ." and we knew without the final words, Gloria was thinking of so many of the stars of other days about whom this very story could be written. And if Hollywood lets Gloria ever get away from them again, they are plain crazy, so beautiful and talented is the lady.

The Johnsons: It's difficult to imagine a more normal household than the Van Johnsons', one beset with the same problems of families everywhere in the wonderful U.S.A. Which is why Cal eagerly accepted their recent dinner invitation.

Ned, the older Wynn lad, came in to show us his cut lip, broken front tooth and sore arm, sustained when he pitched headfirst from his bicycle. Little Tracy, pajama-clad, had to be put to bed twice. In the nursery, baby Schuyler waited to be kissed good night by her daddy. "It's wonderful," Van grinned, "I wouldn't have it any other way."

The problem of a vacation, versus "how much can we afford," arose exactly as it does in thousands of families everywhere. Ten days in Coronado was finally decided upon. After four films in a row, three unreleased, Van is weary.

We notice a maturing, a mellowing in Van Johnson that reflects the man and the actor more and more. This, and a growing confidence in the judgment of his wife, Evie. And yet, there's still sufficient boyish appeal to keep him ever popular. As we sat down at the table, he exclaimed, like a disappointed kid, "Aw, gee, meat loaf. I thought we were going to have roast beef."

Roz Russell, Ray Milland, first row; Ben Gage, Esther Williams, second row; at auction for St. Anne's Maternity Hospital for Unmarried Mothers, sponsored by Loretta Young, with husband Tom Lewis, third row. Donations netted $41,012.50!

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New miracle-wear ingredient discovered!

THOUSANDS OF WOMEN who've put up with polish which chips soon after manicuring are making a thrilling discovery . . .

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Cutex with Enamelon stays lovely day after day after day! Resists chipping, flaking, peeling as no polish ever did before!

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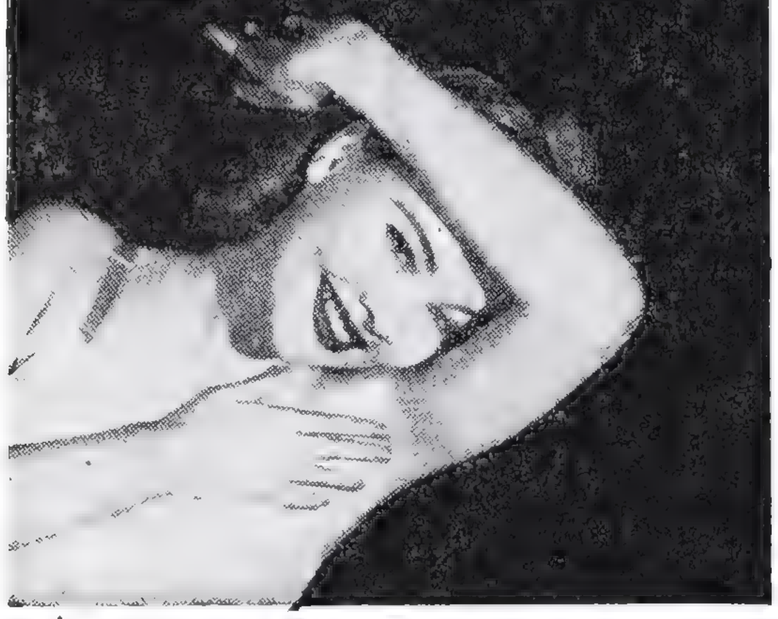

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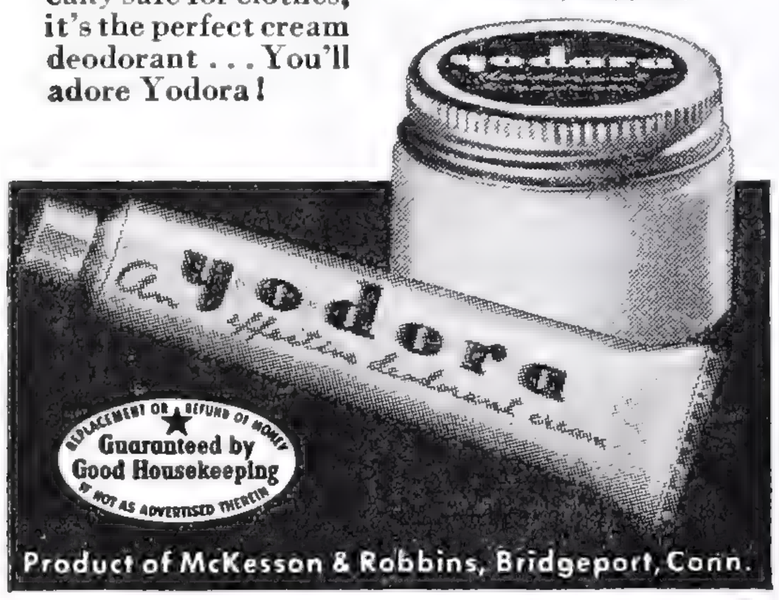

Casts of Current Pictures

ANY NUMBER CAN PLAY—M-G-M: *Charley Enley Kyng,* Clark Gable; *Lon Kyng,* Alexis Smith; *Robbin Elcott,* Wendell Corey; *Alice Elcott,* Audrey Totter; *Jim Kurstyn,* Frank Morgan; *Ada,* Mary Astor; *Ben Gavery Snelerr,* Lewis Stone; *Tycoon,* Barry Sullivan; *Sarah Calbern,* Marjorie Rambeau; *Ed,* Edgar Buchanan; *Dr. Palmer,* Leon Ames; *Pete Senta,* Mickey Knox; *Lew "Angie" Debretti,* Richard Rober; *Frank Sistina,* William Conrad; *Paul Enley Kyng,* Darryl Hickman.

BIG STEAL, THE—RKO: *Duke,* Robert Mitchum; *Joan,* Jane Greer; *Blake,* William Bendix; *Fiske,* Patric Knowles; *Col. Ortega,* Ramon Novarro; *Lieut. Ruiz,* Don Alvarado; *Seton,* John Qualen.

BROKEN JOURNEY—Rank-Eagle Lion: *Mary Johnstone,* Phyllis Calvert; *Joanna Dane,* Margot Grahame; *Bill Haverton,* James Donald; *Perami,* Francis L. Sullivan; *Edward Marshall,* Raymond Huntley; *Jimmy Marshall,* David Tomlinson; *Richard Faber,* Derek Bond; *Fox,* Guy Rolfe; *Anne Stevens,* Sonia Holm; *John Barber,* Grey Blake; *Kid Cormack,* Andrew Crawford; *Harry Gunn,* Charles Victor; *Joseph Romer,* Gerard Heinz.

GREAT SINNER, THE—M-G-M: *Fedja,* Gregory Peck; *Pauline Ostrovsky,* Ava Gardner; *Armand De Glasse,* Melvyn Douglas; *General Ostrovsky,* Walter Huston; *Grandmother,* Ethel Barrymore; *Aristide Pitard,* Frank Morgan; *Emma Getzel,* Agnes Moorehead; *Secretary,* Frederick Ledebur; *Doctor,* Ludwig Donath; *Jeweler,* Curt Bois; *Hotel Manager,* Ludwig Stossel; *Valet,* Erno Verebes.

GUINEA PIG, THE—Pilgrim: *Jack Read,* Richard Attenborough; *Lynne Hartley,* Sheila Sim; *Mr. Read,* Bernard Miles; *Mr. Hartley,* Cecil Trouncer; *Nigel Lorraine,* Robert Flemyng; *Mrs. Hartley,* Edith Sharpe; *Mrs. Read,* Joan Hickson; *Ronald Tracey,* Tim Bateson; *Gregory,* Clive Baxter; *Buckton,* Basil Cunard; *Fitch,* John Forrest; *Bessie,* Maureen Glynne; *Lorna Beckett,* Brenda Hogan; *Sir James Corfield,* Herbert Lomas; *Miles Minor,* Anthony Newley; *Mr. Stringer,* Anthony Nicholls.

HOUSE OF STRANGERS—20th Century-Fox: *Gino Monetti,* Edward G. Robinson; *Irene Bennett,* Susan Hayward; *Max Monetti,* Richard Conte; *Joe Monetti,* Luther Adler; *Pietro Monetti,* Paul Valentine; *Tony,* Efrem Zimbalist Jr.; *Maria Domenico,* Debra Paget; *Helena Domenico,* Hope Emerson; *Theresa,* Esther Minciotti; *Elaine Monetti,* Diana Douglas; *Lucca,* Tito Vuolo; *Victoro,* Albert Morin; *Waiter,* Sid Tomack; *Judge,* Thomas Browne Henry; *Prosecutor,* David Wolfe; *Danny,* John Kellogg.

IN THE GOOD OLD SUMMERTIME—M-G-M: *Veronica Fisher,* Judy Garland; *Andrew Delby Larkin,* Van Johnson; *Otto Oberkugen,* S. Z. "Cuddles" Sakall; *Nellie Burke,* Spring Byington; *Rudy Hansen,* Clinton Sundberg; *Hickey,* Buster Keaton; *Louise Parkson,* Marcia Van Dyke; *Aunt Addie,* Lillian Bronson.

JOHNNY ALLEGRO—Columbia: *Johnny Allegro,* George Raft; *Glenda Chapman,* Nina Foch; *Morgan Vallin,* George Macready; *Schultzy,* Will Geer; *Addie,* Gloria Henry; *Pelham Vetch,* Ivan Triesault; *Pudgy,* Harry Antrim; *Roy,* William "Bill" Phillips; *Grote,* Walter Rode; *Detective,* Thomas Henry.

RED MENACE, THE—Republic: *Bill Jones,* Robert Rockwell; *Nina Petrovka,* Hanne Axman; *Yvonne Kraus,* Betty Lou Gerson; *Mollie O'Flaherty,* Barbra Fuller; *Henry Solomon,* Shepard Menken; *Earl Partridge,* Lester Luther; *Jack Tyler,* William J. Lally; *Inspector O'Toole,* Lloyd G. Davis; *Reachi,* Norman Budd; *Father Leary,* Leo Cleary; *Mrs. O'Flaherty,* Kay Riehl; *Riggs,* William Martel; *Martin Vejac,* James Harrington; *Sam Wright,* Duke Williams; *Tom Wright,* Napoleon Simpson.

ROPE OF SAND—Paramount: *Mike Davis,* Burt Lancaster; *Suzanne Renaud,* Corinne Calvet; *Commandant Paul Vogel,* Paul Henreid; *Arthur Martingale,* Claude Rains; *Toady,* Peter Lorre; *Dr. Francis Hunter,* Sam Jaffe; *Thompson,* John Bromfield; *Pierson,* Mike Mazurki; *John,* Kenny Washington.

TAKE ONE FALSE STEP—U-I: *Andrew Gentling,* William Powell; *Catherine Sykes,* Shelley Winters; *Martha Wier,* Marsha Hunt; *Gledhill,* James Gleason; *Helen Gentling,* Dorothy Hart; *Arnold Sykes,* Jess Barker; *Prof. Morris Avrum,* Felix Bressart; *Henry Pritchard,* Art Baker; *Pacciano,* Sheldon Leonard; *Dr. Markheim,* Howard Freeman; *Thatcher,* Houseley Stevenson; *Arnspiger,* Paul Harvey.

WEAKER SEX, THE—Rank-Eagle Lion: *Martha,* Ursula Jeans; *Geoffrey Radcliffe,* Cecil Parker; *Helen,* Joan Hopkins; *Nigel,* Derek Bond; *Lolly,* Lana Morris; *Roddy,* John Stone; *Mrs. Gave,* Thora Hird; *Benjie,* Digby Wolfe; *Harriet,* Marian Spencer; *Mrs. Maling,* Dorothy Bramhall; *Soldier,* Bill Owen.

YOU'RE MY EVERYTHING—20th Century-Fox: *Timothy O'Connor,* Dan Dailey; *Hannah McAdams,* Anne Baxter; *Aunt Jane,* Anne Revere; *Mr. Mercer,* Stanley Ridges; *Jane,* Shari Robinson; *Prof. Adams,* Henry O'Neill; *Mrs. Adams,* Selena Royle; *Joe Blanton;* Alan Mowbray; *College Boy,* Robert Arthur; *Butler,* Buster Keaton; *Elizabeth,* Phyllis Kennedy; *Butler,* Chester Jones; *Dancers,* Nyas & Warren Berry; *Announcer,* John Hiestand; *Ticket Seller,* Hal K. Dawson; *Mr. Pflum,* Charles Lane; *Architect,* Robert Emmett Keane; *Nurse,* Ruth Clifford; *Doorman,* Joe Haworth; *Housekeeper,* Libby Taylor; *Maid,* Geraldine Harris.

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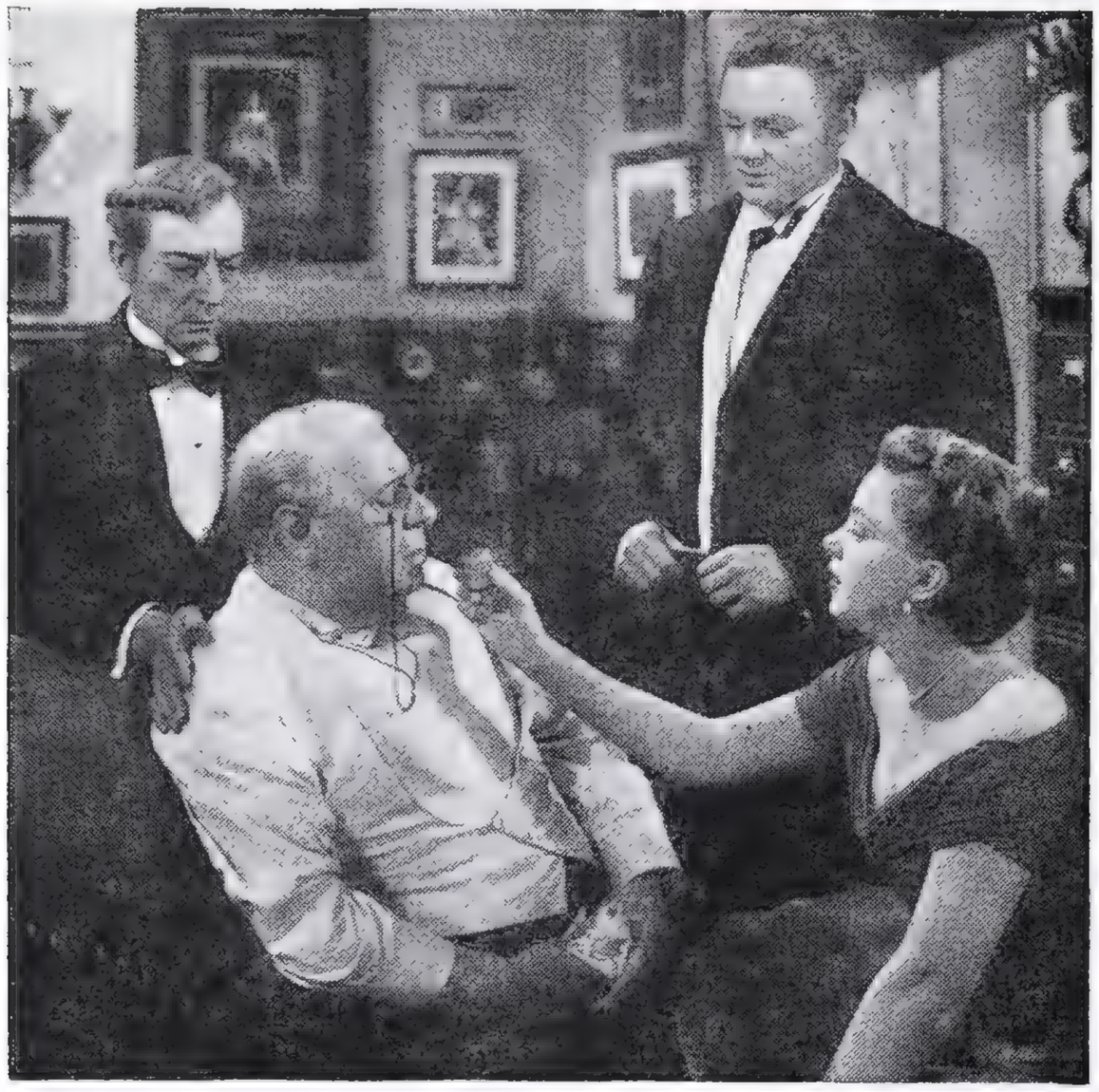

Musical mirthpiece: Buster Keaton, S. Z. Sakall, Van Johnson and Judy Garland shine in a nostalgic film

Love takes a chance: Action-packed story of the gambling tables co-starring Alexis Smith and Clark Gable

✓✓ (F) In the Good Old Summertime (M-G-M)

A GAL with a vibrant personality—Judy Garland. She can make a moderately amusing situation seem very funny indeed, and can really put over a song.

Judy does both in this light-hearted filmusical, set in Chicago's horse-and-buggy era. Van Johnson registers as her brash young boss, who keeps needling her constantly. Each dreams of romance with another partner, meanwhile working in the music shop of hot-headed but soft-hearted S. Z. Sakall. Sympathetic Spring Byington and blundering Buster Keaton (dead-pan comic of the silent screen) work there, too.

Good-natured ribbing, lilting song hits of yesteryear plus Judy and Van combine to make this a most engaging Technicolor treat for the entire family.

Your Reviewer Says: Full of melody and mirth.

✓ (A) Any Number Can Play (M-G-M)

THIS is a tale about a big-shot gambler, who meets good fortune and bad with a smile and a shrug. Clark Gable plays the part in his usual forthright fashion and he has a dazzling cast to support him. There's beautiful Alexis Smith as his beloved wife, Wendell Corey as his thieving brother-in-law, Audrey Totter as his admiring and unhappy sister-in-law, Mary Astor as his would-be sweetheart and Darryl Hickman as his young son who is ashamed of him. Frank Morgan is a fellow-gambler out to ruin him; Lewis Stone, a pathetic has-been; Marjorie Rambeau, a loyal friend, and Richard Rober, an underworld character.

The cast, one and all, turn in laudable performances.

Your Reviewer Says: Gable deserves better.

✓ (F) The Great Sinner (M-G-M)

GREGORY PECK and Ava Gardner make a torrid twosome in this tale of human frailty. Europe of the 1860's provides the handsome background.

Greg goes to pieces and it isn't altogether Ava's fault. True, she's an outrageous flirt with a penchant for gambling, inherited from her black sheep father, Walter Huston. Both father and daughter are in debt to shrewd Melvyn Douglas for huge loans lost at the gaming tables. Peck, a writer on the lookout for material, gets more than he bargained for when he attempts to win back the money so Ava will be free of all obligations to Douglas.

A romantic story on the longish side, it has a superior cast including Ethel Barrymore, Frank Morgan and Agnes Moorhead.

Your Reviewer Says: For your gambling mood.

Shadow

By Elsa Branden

✓✓✓ Outstanding ✓✓ Very good ✓ Good
F—For the whole family A—For adults

Picture with a primitive punch: Burt Lancaster and Corinne Calvet score in thrilling drama of the desert

East Side enterprise: Richard Conte and Susan Hayward share the principal honors in a strong family film

✓ (A) Rope of Sand (Paramount)

SOUTH AFRICA'S diamond country is the locale of this star-loaded, thrill-crammed desert drama.

Burt Lancaster injects realism in the role of a two-fisted young American who returns there to retrieve a fortune in uncut stones buried in the sand. Paul Henreid excels as the vengeful German overseer of a diamond company. The hatred between them flares up with Claude Rains fanning the flames. Rains and Henreid mean to learn the hiding place of Lancaster's diamonds and, towards that end, hire seductive Corinne Calvet to turn the glamour on Burt full force.

It's Mademoiselle Calvet's first Hollywood film, but there's nothing of the novice about this eye-catching siren with the thick-as-cream French accent. Peter Lorre and Sam Jaffe complete an outstanding cast.

Your Reviewer Says: Savage, sordid, picturesque.

✓✓ (F) House of Strangers (Twentieth Century-Fox)

EMBELLISHED by three topnotch stars, this powerful drama about the rise and fall of an Italian-American family is sure to stir you.

Edward G. Robinson stands out as the despotic head of his family. He has prospered with the years and his four sons will inherit his bank one day. However, with the exception of attorney Richard Conte—the apple of his father's eye—he treats them shabbily. Conte registers in a colorful role, as the only son who stands by his father when ruin and disgrace threaten him. Susan Hayward turns in a vivid performance as a strong-minded female who steals Conte from his nice fiancée, Debra Paget. Luther Adler, Paul Valentine and Efram Zimbalist Jr. score as the other sons.

Your Reviewer Says: A solid slice of life.

Stage

For Complete Casts of Current Pictures See Page 20

For Best Pictures of the Month and Best Performances See Page 26

For Brief Reviews of Current Pictures See Page 27

✓✓ (F) Broken Journey (Rank-Eagle Lion)

REVEALING the varied reactions of the passengers and crew of a British plane forced to land on an isolated glacier, this is an interesting drama.

The company includes Phyllis Calvert, a pretty stewardess who loses one love only to find another in co-pilot James Donald. Margot Grahame spiritedly plays a petulant film star, who starts the journey with personable Derek Bond but ends up with a new admirer. Francis L. Sullivan comically portrays a conceited Italian singer, whose voice is his very life. Then there's unfortunate Grey Blake, traveling in an iron lung accompanied by his lovely nurse, Sonia Holm.

Although overlong, distinctive acting against an Alpine backdrop makes this movie worth-while.

Your Reviewer Says: Death rides the airways.

(*Continued on page* 24)

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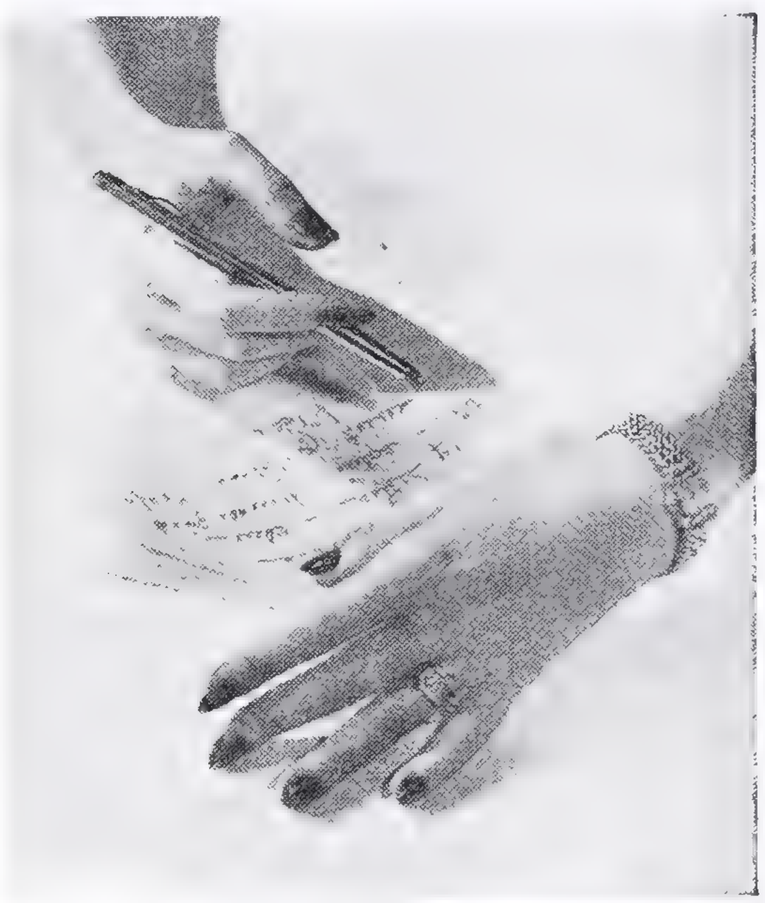

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Shadow Stage

✓ (F) Take One False Step (Universal-International)

WILLIAM POWELL can always be counted upon to turn in a super-smooth performance. He has a role cut to his measure in this sophisticated melodrama, describing how a reputable university professor becomes embroiled in the disreputable doings of a bold hussy.

Shelley Winters credibly plays this man-chasing creature, who emerges from Powell's carefree past at a most inopportune moment. The fact that Shelley is married to a shady character, and carrying on a clandestine affair with her husband's gangster-partner, makes her doubly dangerous. Besides, Powell is in love with his pretty wife, Dorothy Hart. When Shelley disappears and Bill's blood-stained scarf is found, he has to keep his wits about him to dodge a murder rap.

Marsha Hunt and James Gleason give a good account of themselves in supporting roles.

Your Reviewer Says: Slick crime story.

✓✓ (F) The Adventures of Ichabod and Mr. Toad (Disney-RKO)

TWO famous classics from American and English literature provide a gay, colorful all-cartoon feature designed for youngsters and adults alike.

Bing Crosby delightfully describes the hair-raising adventures of Washington Irving's grotesque Yankee schoolmaster, *Ichabod Crane*, and the *Headless Horseman*. Bing, who is heard but not seen, sings three songs as only he can sing them. Kenneth Grahame's "Wind in the Willows," dealing with a thrill-thirsty toad, is nicely narrated by Basil Rathbone with Eric Blore impersonating *Mr. Toad's* voice. A roguish creature full of impish impulses, *Mr. Toad* arouses the anxiety of his friends. *Mr. Rat, Mr. Mole* and *Angus MacBadger* try to save him from bankruptcy and scandal with comical results.

Your Reviewer Says: Jolly good fun. But timid children may be frightened by the *Headless Horseman*.

✓ (F) The Big Steal (RKO)

THE tempo of this crime chronicle leaves you limp and breathless. Reckless Bob Mitchum is in the driver's seat with smart

Big moment from "The Big Steal," new film starring Jane Greer, Robert Mitchum

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Jane Greer at his side and Army Captain Bill Bendix hot on his heels.

Mitchum appears to be running off to Mexico with a wad of stolen money, but it turns out that tricky Patric Knowles is the real culprit. Seems Knowles sweet-talked Jane into giving him her savings as well, and now she means to get it back. With Knowles as their common enemy, Bob and Jane are thrown together. A wild auto race along a twisting mountain road, culminating in a blazing gun battle, provides plenty of excitement.

An attractive twosome, Mitchum and Greer handle their roles competently. Capable performances are also contributed by Bendix, Knowles and veteran actor Ramon Novarro.

Your Reviewer Says: Fast-paced chase film.

✓ (F) You're My Everything (Twentieth Century-Fox)

WITH each new picture, Dan Dailey proves he is a hoofer extraordinary, oozing personality from every pore. His leading lady in this entertaining musical romance is Anne Baxter.

Playing a flapper, who becomes moviedom's "Hotcha Girl a la Clara Bow," is quite a departure from her dramatic roles. But Anne handles the assignment expertly, delivering an ingratiating and sincere performance. Both Dan and Anne have starred in stronger stories than this one about a couple who fall in love, marry and stumble into Hollywood stardom back in the Torrid Twenties. It isn't their careers or another woman that come between them, but their own child. Against Anne's wishes, Dan encourages the tap-happy youngster to become a movie starlet. As played by Shari Robinson, she's a talented ten-year-old who ably polishes off a couple of Shirley Temple's former numbers, including "Good Ship Lollipop."

Ann Revere and Stanley Ridges are featured to advantage in supporting roles.

Your Reviewer Says: Musically diverting.

✓ (F) The Weaker Sex (Rank-Eagle Lion)

ENGLISH womanhood receives a fine tribute in this touching wartime drama.

Ursula Jeans, rather like Irene Dunne with an English accent, is as gracious as she's attractive. Her family consists of two grown daughters, a son and son-in-law, all engaged in war work. The commonplace tasks of keeping house, of waiting in awful suspense while D-Day looms over them, are graphically described. In contrast to his usual pompous roles, Cecil Parker sympathetically portrays a middle-aged naval officer billeted in Ursula's home. Chock-full of charm, he is a real catch for any widow. Joan Hopkins, Derek Bond, Lana Morris, John Stone and Thora Hird complete a noteworthy cast.

If you think the British are a cold-blooded lot, this warm, sentimental film will change your mind.

Your Reviewer Says: You'll enjoy a good cry.

✓✓ (F) The Guinea Pig (Pilgrim Pictures)

IF YOU have had your fill of movie murders and are in the mood for a picture with more mental than physical appeal, this is it. Made in Britain, it presents an interesting story, intelligently treated and splendidly acted. If it seems to lag at times, that's because American audiences are geared to a faster tempo.

Richard Attenborough sensitively portrays a schoolboy of middle-class English background, suddenly thrust into a world completely foreign to him. He has won a scholarship to a socially elite school brim-

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ming over with tradition, and soon discovers he is a square peg in a round hole. The narrow, stiff-necked headmaster, Cecil Trouncer, fails to grasp the boy's problems but Richard has a real friend in kindly Robert Flemyng, a modern-minded teacher.

Sheila Sim (in private life Mrs. Attenborough) is the headmaster's charming daughter in love with Flemyng and Edith Sharpe is her sympathetic mater. Bernard Miles is fine as Richard's plain-spoken father; Joan Hickson is his understanding mother.

Your Reviewer Says: Off the beaten path.

✓ (F) Johnny Allegro (Columbia)

DANGER dogs George Raft's footsteps in this trigger-taut cops-'n-robbers yarn. Raft snags his share of romance, too, in the person of Nina Foch, a beautiful blonde with a talent for trouble.

Raft has a ready-made role as a reformed jailbird turned florist. George figures he would rather sell daisies than push them up. Fate takes a hand, however, and soon Raft is up to his natty neck in an international counterfeiting plot. Our ever-alert Treasury Department puts its best man, Will Geer, on the job. He instructs Raft to string along with Nina and find out what's cooking. With George Macready around, you can be sure there's *plenty* cooking. Macready, as sinister as he's suspicious, just doesn't trust anybody, especially Raft.

Your Reviewer Says: A suspenseful meller.

✓ (F) The Red Menace (Republic)

THIS semi-documentary film dramatically explores the threat of Communism to our country.

Narrator Lloyd G. Davies (member of City Council, Los Angeles) describes how a personable, gullible young veteran, Robert Rockwell, falls for Communist propaganda after being cheated in a housing project deal. Pretending sympathy, party scout William J. Lally, on the lookout for new members, befriends the ex-GI and introduces him to attractive Hanne Axman, fanatical Betty Lou Gerson, playgirl Barbra Fuller and poet Shepard Menken. Their leader, Lester Luther, is as crafty as he's unscrupulous. His terroristic tactics with those seeking to leave the party are a real eye-opener to the others and, one by one, the disillusioned "commies" make a break for freedom.

The message of this timely, thought-provoking movie is summed up by a priest in the picture: "The way to defeat Communism is to live Christianity and American democracy every day of our lives."

Your Reviewer Says: Beware false prophets.

Best Pictures of the Month

House of Strangers

Best Performances of the Month

Edward G. Robinson, Susan Hayward, Richard Conte, Luther Adler in "House of Strangers"

Judy Garland, Van Johnson in "In the Good Old Summertime"

William Powell in "Take One False Step"

Ursula Jeans, Cecil Parker in "The Weaker Sex"

Dan Dailey, Anne Baxter in "You're My Everything"

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✓ (F) *ADVENTURE IN BALTIMORE* — RKO: Shirley Temple gets into some mildly amusing scrapes, dragging John Agar along. With Robert Young, Josephine Hutchinson. (June)
✓ (F) *AFRICA SCREAMS*—Nassour-UA: There are chills and chuckles in this Abbott-Costello comedy describing the boys' antics with wild beasts, cannibals and each other. Clyde Beatty and Frank Buck are on hand, also ex-prizefighter Max Baer. (Aug.)
✓ (F) *AGAINST THE WIND*—Rank-Eagle Lion: Somewhat confusing sabotage story set in occupied Belgium. Ably acted by an all-British cast featuring Simone Signoret, Robert Beatty, Jack Warner. (Aug.)
✓ (F) *ARCTIC MANHUNT*—U-I: Ice-cold crime yarn with embezzler Mikel Conrad as the quarry and insurance agents Harry Harvey and Russ Conway as his pursuers. Fairly exciting chase film. (June)
✓✓✓ (F) *BARKLEYS OF BROADWAY, THE*—M-G-M: Topnotch song-and-dance show marking reunion of Fred Astaire and Ginger Rogers. With Oscar Levant, Jacques Francois, Billie Burke. (July)
✓ (F) *BEAUTIFUL BLONDE FROM BASHFUL BEND, THE*—20th Century-Fox: A lusty, gusty farce full of shooting and shouting with Betty Grable in her rowdiest role to date. With Cesar Romero, Olga San Juan, Rudy Vallee. (Aug.)
✓ (F) *BIG CAT, THE*—Moss-Eagle Lion: It's boy versus beast in this chase film featuring Lon McCallister, Peggy Ann Garner, Preston Foster. (July)
✓✓ (F) *BLACK MAGIC*—Small-UA: Orson Welles puts on a whopping show, hypnotizing nice Nancy Guild to the distress of her sweetheart, Frank Latimore. With Akim Tamiroff, Margot Grahame. (July)
✓✓ (F) *BLUE LAGOON, THE*—Rank-U-I: Jean Simmons and Donald Houston are a pair of castaways sharing an island paradise in this romantic shipwreck story. Overlong but thrilling adventure tale with fine all-British cast. (Aug.)
✓ (F) *BRIDE OF VENGEANCE* — Paramount: Elaborate but unreal costume drama of love, hate and revenge with Paulette Goddard as *Lucretia Borgia*, John Lund and Macdonald Carey. (June)
✓ (F) *CALAMITY JANE AND SAM BASS*—U-I: Here's a fast-paced action film with Howard Duff running from sheriff Willard Parker and seesawing between Yvonne De Carlo and Dorothy Hart. With Lloyd Bridges, Marc Lawrence. (Aug.)
✓✓ (F) *CHAMPION*—Screen Plays-UA: A fight film which packs a wicked wallop and gives Kirk Douglas his best role to date. With Ruth Roman, Marilyn Maxwell and Arthur Kennedy. (June)
✓✓ (A) *CITY ACROSS THE RIVER* — U-I: Stephen McNally tries to steer Peter Fernandez straight to no avail in this story of juvenile crime. With Sue England and Jeff Corey. (June)
✓✓ (F) *COLORADO TERRITORY*—Warners: Joel McCrea is a big, bold bandit in this exciting thriller full of jail breaks, stagecoach holdups and train robberies. With Virginia Mayo, Dorothy Malone, Henry Hull. (Aug.)
✓✓ (F) *COME TO THE STABLE*—20th Century-Fox: A heart-warming tale of two nuns determined to build a hospital despite all obstacles. Loretta Young and Celeste Holm head an excellent cast. (Aug.)
✓✓ (F) *CROOKED WAY, THE*—Bogeaus-UA: Grim gangland drama in which amnesia victim John Payne gets really pushed around by gangster Sonny Tufts. Ellen Drew is the feminine foil. (July)
(F) *DEATH VALLEY GUNFIGHTER*—Republic: Rough-and-ready Western featuring Allan "Rocky" Lane, a troubleshooter called in by sheriff William A. Henry to rout a bunch of badmen. (July)
✓✓ (A) *EDWARD, MY SON*—M-G-M: This poignant domestic drama is beautifully acted by Spencer Tracy and Deborah Kerr with able support from Ian Hunter, Mervyn Johns, Leueen MacGrath. (July)
✓✓ (F) *FLAMINGO ROAD*—Warners: Joan Crawford's cast as a gal trying to start anew in a small town. With Zachary Scott, David Brian, Sydney Greenstreet. A compelling drama. (June)
✓ (F) *FORBIDDEN STREET, THE*—20th Century-Fox: The accent is on romance in this Victorian tale teaming Dana Andrews and Maureen O'Hara. Dame Sybil Thorndike lends able support. (Aug.)
✓ (F) *FOUNTAINHEAD, THE*—Warners: A curious, rather stagey picture which nevertheless holds your interest. With Gary Cooper, Patricia Neal, Raymond Massey, Kent Smith. (July)
✓✓ (F) *GIRL FROM JONES BEACH, THE*—Warners: An amusing romance full of nifty nonsense. Virginia Mayo is a school teacher whom Ronald Reagan longs to paint when he spots her in a bathing suit. Agent Eddie Bracken wants to put her on television. With Dona Drake, Henry Travers. (Aug.)
✓ (F) *GREAT DAN PATCH, THE*—Frank-UA: Speed and sentiment are neatly blended in this homespun tale starring Dennis O'Keefe and Gail Russell. Ruth Warrick, Henry Hull and Charlotte Greenwood are the supporting players. (Aug.)
✓✓ (F) *GREAT GATSBY, THE*—Paramount: An arresting movie has been made from F. Scott Fitzgerald's novel of the Prohibition Era. Alan Ladd capably portrays ex-bootlegger *Gatsby;* Betty Field is the girl he loves and loses to Barry Sullivan. With Macdonald Carey and Ruth Hussey. (Aug.)
✓✓✓ (F) *HOME OF THE BRAVE* — Screen Plays-UA: This stirring war story, which points up the injustice of racial bigotry, is ably acted by Douglas Dick, Jeff Corey, Lloyd Bridges, James Edwards, Steve Brodie and Frank Lovejoy. (July)
✓ (F) *ILLEGAL ENTRY*—U-I: Lively story of aliens being smuggled across Mexican border. With Howard Duff, Marta Toren, George Brent. (July)
✓ (F) *IMPACT*—Popkin-UA: In this strange triangle tale, Brian Donlevy gets a raw deal from his designing wife, Helen Walker. Ella Raines pops into Brian's life by way of consolation. (June)

(*Continued on page* 29)

BING AND WALT

(CROSBY, THAT IS) (DISNEY, OF COURSE)

team up on The Headless Horseman!

Walt Disney presents

THE ADVENTURES OF

"ICHABOD AND MR. TOAD"

told and sung by BING CROSBY

and told by BASIL RATHBONE

color by TECHNICOLOR

Distributed by RKO Radio Pictures

Hear BING sing:

"THE HEADLESS HORSEMAN"
"KATRINA"
"ICHABOD CRANE"

TWO TALL TALES

In *one* hilarious all-cartoon feature...*two* of the finest stories ever written, are told by . . . *three* of the world's greatest storytellers: Walt Disney, Bing Crosby and Basil Rathbone.

Walt and Bing bring to rollicking, melodious life that famous masterpiece . . . Washington Irving's fabulous "Legend of Sleepy Hollow" with awkward Ichabod Crane, curvaceous Katrina and the hair-raising Headless Horseman.

Walt and Basil Rathbone tell another tall tale about that rich, reckless, uproarious rake, The Magnificent Mr. Toad, and his frantic friends in a sparkling interpretation of Kenneth Grahame's "The Wind in the Willows."

WIN $6000* AND

*Advances against contract royalties

SONGWRITER FAME

IN CAPITOL RECORDS CONTEST

WRITE ORIGINAL WORDS TO NEW MELODIES BY THESE TOP COMPOSERS

JOHNNY MERCER · JIMMY McHUGH

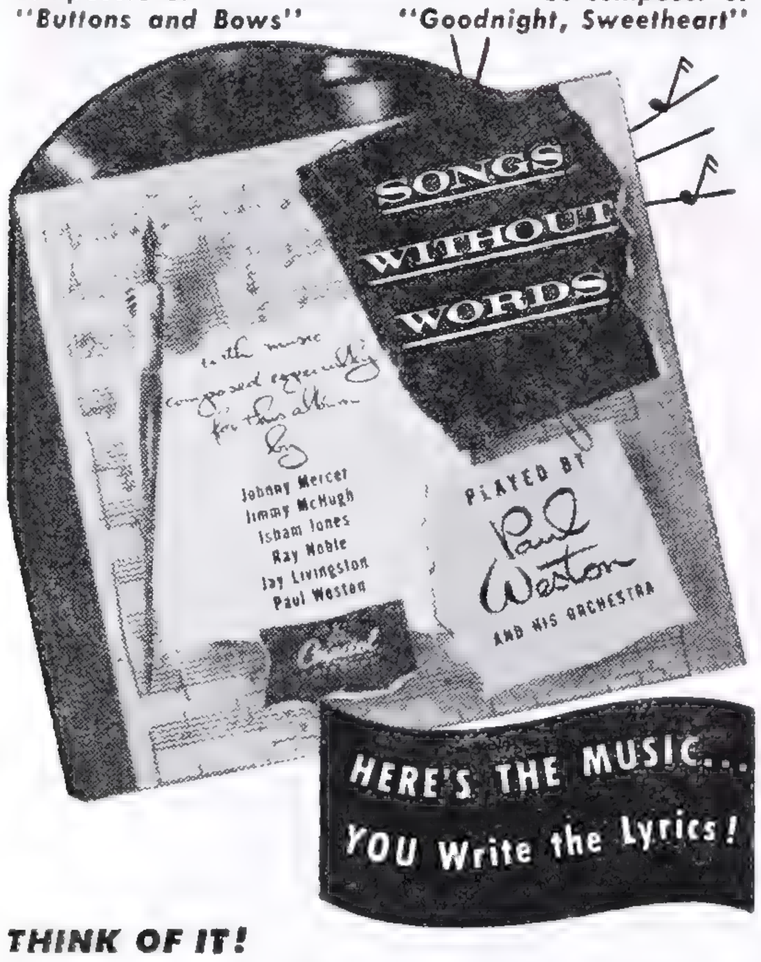
co-composer of "Blues in the Night" — co-composer of "I'm in the Mood for Love"

ISHAM JONES · PAUL WESTON

co-composer of "It Had to Be You" — co-composer of "I Should Care"

LIVINGSTON-EVANS · RAY NOBLE

composers of "Buttons and Bows" — Co-composer of "Goodnight, Sweetheart"



THINK OF IT!

YOU . . . writing the words to the melodies of internationally famous composers who have made many thousands of dollars with their music.

Here's what you may win: For each winning lyric, you will be offered a regular songwriter contract (SPA form)—and $1000 cash advance against contract royalties. (Winning songs will be recorded by famed Capitol artists and sold nationally!) You stand to make many times more than $1000, if the songs become hits. (Remember, it's possible for you to win more than one prize . . . even all six!)

PLUS the fact that as a co-writer with one of America's greatest popular composers you'll have made a big step to fame and fortune in a business where the rewards are great.

NEVER BEFORE A CONTEST LIKE THIS!

GET YOUR OFFICIAL "SONGS WITHOUT WORDS" CONTEST ENTRY BLANKS TODAY, AT YOUR FAVORITE RECORD STORE.

ATTENTION!

This contest—sponsored by CAPITOL, one of America's largest record producers—should not be confused with the dozens of "school offers" to make you "a songwriter overnight." Capitol expects to uncover new talent. Remember, it costs you nothing to enter!

SEE YOUR RECORD DEALER TODAY!

Capitol RECORDS HOLLYWOOD

PLATTER Patter

By Joe Martin

IT'S A GREAT FEELING: The top ballad from the Doris Day-Jack Carson film is "Blame My Absent-Minded Heart" and Doris sings it persuasively. "Now That I Need You" is a cute rhythm song that makes this Columbia record a winner. Jack Carson has signed a Capitol Records contract and has already recorded the hit songs from this film.

TASK FORCE: The Freddie Martin band does right well by this wistful tune called "If You Could Care." The reverse side is the lovely "Portrait of Jennie." (RCA Victor)

NEPTUNE'S DAUGHTER: Ricardo Montalban recorded "My Heart Beats Faster" (M-G-M), but not nearly so well as Tony Martin and the Jud Conlon singers. (RCA Victor)

MISS LIBERTY: "I Love You" and "Let's Take an Old-Fashioned Walk" are well done by Perry Como on RCA Victor and by the Frank Sinatra-Doris Day combination for Columbia. Dinah Shore on Columbia and Fran Warren on RCA Victor are excellent as they sing the lovely "Homework." The light, fluffy version of "You Can Have Him," which is sung as a duet by Dinah and Doris, is Grade "A."

M-G-M's SILVER ANNIVERSARY: All in one album is Kathryn Grayson's "Jealousy," Lena Horne's "Can't Help Lovin' Dat Man," June Allyson and Peter Lawford's "French Lesson," Van Johnson's "Goodnight Sweetheart," Judy Garland's "Love of My Life," Gene Kelly's "Nina," Jimmy Durante's "I'm the Guy Who Found the Lost Chord" and Betty Garrett's "Ok'l Baby Dok'l."

RED, HOT AND BLUE: The sensuous voice of Jane Harvey is perfectly mated to "Now That I Need You." The reverse side has Jane singing "Weep No More" (M-G-M). Another truly great version of the song is Betty Hutton's (Capitol).

BING CROSBY—CONNEE BOSWELL: Here's a Decca reissue of a pair of songs that belong in everyone's record collection: "Bob White" and "Basin Street Blues." Both are masterpieces that will live forever.

Have You Heard?

JOAN LANSING

Have you met an angel with a slippery halo lately? Or come face to face with the fact that there is such a thing in love's pattern as hate at first sight? I have, but not through crashing keyholes. I heard "My True Story" the other day and had my eyes opened. For here in the midst of radio's contrived fiction and blushing examples of emotion-mad script writers is an intimate and revealing program based on the confessions of real people. (The program I happened to catch dealt with an unscrupulous woman in angel's disguise who thoroughly wrecked another woman's life because of a thwarted love). Another thing that impressed me was that "My True Story" is no cliff hanger that leaves you suspended in mid-marriage but a complete and often brutally frank dramatization of a life which might be yours or mine but for a quirk of fate. A whole galaxy of leading actors and actresses make these unreserved confessions of jealousy, remorse and warped lives as real as they really are, and it's a credit to Libby, McNeil and Libby and to Sterling Drug that they present such powerful and adult entertainment every day at 10:00 AM EDT over the ABC network.

★ ★ ★

There is a man I know who could sell a furnace to a Fiji Islander. His anecdotes, sage and salty, would fascinate even the most retiring spinster and you can make a date with him any day at 11:45 AM EDT over the American Broadcasting Company network. His name is Galen Drake and he can talk about anything . . . people or penguins, truths or trivia . . . all in a friendly, low-falutin' style that has endeared him to me for years. Stories are his forte, sometimes tall . . . sometimes short . . . but always entertaining. I often think that if Scheherazade were alive, she'd have to look to her laurels for Pillsbury's Galen Drake has entertained me for more than 1001 days.

★ ★ ★

Other Tips on ABC Daytime Dialing

"Bride and Groom" 2:30 PM edt
A wedding a day keeps the blues away.

"Breakfast Club" 9:00 AM edt
Morning merrymaking with Don McNeill.

Kay Kyser 4:00 PM edt
Dean of the Original College of Fun and Knowledge.

Joan Lansing

Advertisement

(Continued from page 27)

✓(F) *INTERFERENCE*—RKO: In this pigskin rama, teaming Victor Mature and Lizabeth Scott, omance is stressed more than football. With Lucille Ball, Sonny Tufts and Lloyd Nolan. (July)

✓✓ (F) *IT HAPPENS EVERY SPRING*—20th Century-Fox: Baseball, chemistry and love are the ngredients of this screwball comedy. Ray Milland eads a double life, teaching chemistry in the winter nd stealing off in the spring to join a St. Louis ball eam. With Jean Peters, Paul Douglas. (Aug.)

✓ (F) *JUDGE STEPS OUT, THE*—RKO: Mildly ntertaining tale of a Bostonian on a bender with Alexander Knox and Ann Sothern. (July)

✓✓ (A) *LADY GAMBLES, THE*—U-I: Strong, ordid study of a gal obsessed with gambling fever, ividly played by Barbara Stanwyck. With Preston Foster, Stephen McNally, Edith Barrett. (Aug.)

(F) *LAW OF THE GOLDEN WEST*—Republic: Buffalo Bill rides again in this slapdash Western eaturing Monte Hale, John Holland, Paul Hurst, Roy Barcroft, Gail Davis. (Aug.)

✓✓ (F) *LOOK FOR THE SILVER LINING*—Warners: Lavish musical of Marilyn Miller's life, ull of memories and lilting tunes. With June Haver, Ray Bolger, Gordon MacRae. (July)

✓✓ (F) *LUST FOR GOLD*—Columbia: An excitng true-to-life tale taking you to Superstition Mountain with gold-struck Ida Lupino, Glenn Ford, Gig Young and William Prince. (July)

✓✓ (F) *MANHANDLED*—Paramount: Suspenseul murder-meller in which Dotty Lamour is victimzed by scoundrel Dan Duryea. (June)

(F) *MASSACRE RIVER*—Allied Artists: This tale f the Old West could do with less romance and more ndians. With Guy Madison, Rory Calhoun, Carole Mathews, Cathy Downs. (July)

✓ (F) *MIGHTY JOE YOUNG, THE*—Ford-Cooper-RKO: A superduper stunt film about a girl (Terry Moore) and a gorilla brought to Hollywood from Darkest Africa. Funny in a wacky way. (July)

✓✓ (F) *MR. BELVEDERE GOES TO COLLEGE*—20th Century-Fox: Side-splittingly funny equel to "Sitting Pretty." With Clifton Webb, Shirley Temple and Tom Drake. (June)

✓✓ (F) *NEPTUNE'S DAUGHTER*—M-G-M: This un-filled Technicolor musical has Ricardo Montalban wooing Esther Williams while Betty Garrett chases Red Skelton in pure slapstick style. Keenan Wynn nd "Cugie" are also on hand. (Aug.)

✓✓ (A) *ONE WOMAN'S STORY*—Rank-U-I: An bsorbing romantic study of hearts in conflict, with Ann Todd, Claude Rains, Trevor Howard. (July)

✓ (F) *OUTPOST IN MOROCCO*—Bischoff-UA: A bang-up desert drama with George Raft, Marie Windsor, Akim Tamiroff. (June)

✓ (F) *PREJUDICE*—New World Films: A sincere, worthwhile picture dealing with religious and racial bias. With David Bruce, Bruce Edwards. (July)

(F) *PRINCE OF THE PLAINS*—Republic: This ft-told sagebrush saga has cowboy Monte Hale turning tables on Rory Mallinson and Roy Barcroft. (July)

(F) *RED STALLION OF THE ROCKIES*—Eagle Lion: Saga of a renegade horse that roams the Rockies, stealing the farmers' mares. With Arthur Franz, Wallace Ford, Jean Heather. (Aug.)

✓✓ (F) *REIGN OF TERROR* — Wanger-Eagle Lion: Romantic costume picture of revolutionary France with Robert Cummings, Arlene Dahl, Richard Basehart, Arnold Moss. (Aug.)

(F) *ROUGHSHOD*—RKO: This run-of-the-range Western has a good cast but a weak plot. With Robert Sterling, Gloria Grahame, John Ireland, Jeff Corey, Claude Jarman Jr. (Aug.)

✓ (F) *SAND*—20th Century-Fox: An entertaining tarn about a horse that escapes in the Colorado wilds and turns into a savage killer. With Mark Stevens, Coleen Gray, Rory Calhoun. (Aug.)

✓✓ (F) *SECRET GARDEN, THE*—M-G-M: Margaret O'Brien is a little vixen in this unusual movie of Victorian days. With Herbert Marshall, Dean Stockwell, Brian Roper. (July)

✓ (A) *SET-UP, THE*—RKO: Robert Ryan takes a brutal beating in a powerful story of the fight game. With Audrey Totter, George Tobias. (June)

✓✓ (F) *SORROWFUL JONES*—Paramount: Place your bets on this amusing remake of "Little Miss Marker." With Bob Hope, Lucille Ball, Mary Jane Saunders, William Demarest. (July)

✓ (F) *STAMPEDE*—Allied Artists: Better-than-average Western teaming cattle rancher Rod Cameron and pioneering Gale Storm, ably assisted by Don Castle and Johnny Mack Brown. (Aug.)

✓✓ (F) *STRATTON STORY, THE*—M-G-M: A heartwarming movie based on the real-life story of baseball pitcher Monte Stratton. With Jimmy Stewart, June Allyson, Frank Morgan. (June)

✓✓ (F) *STREETS OF LAREDO*—Paramount: A rip-roarin' Western with more than a dash of romance. With Macdonald Carey, William Holden, Bill Bendix, Mona Freeman. (July)

✓ (F) *SUSANNA PASS*—Republic: Game warden Roy Rogers mows 'em down in this fast-moving Western. Dale Evans helps Roy round up desperado Douglas Fowley. (Aug.)

✓✓ (F) *TAKE ME OUT TO THE BALL GAME*—M-G-M: A triple-header with Frank Sinatra and Gene Kelly as a pair of baseball players of yesterday and Esther Williams as the team's boss. Betty Garrett and Jules Munshin add laughs. (June)

✓ (A) *TOO LATE FOR TEARS*—Stromberg-UA: It's murder for money with Liz Scott as a hard-hearted gal gambling for big stakes. With Dan Duryea, Don DeFore, Arthur Kennedy. (June)

✓✓ (F) *TULSA*—Wanger-Eagle Lion: Rowdy oil saga in which Susan Hayward is up to her pretty neck in derricks and suitors. There's Robert Preston, Pedro Armendariz and Lloyd Gough. (June)

✓✓ (F) *WINDOW, THE*—RKO: An edge-of-the-seat thriller about a lad whose tall tales got him into trouble. With Bobby Driscoll, Arthur Kennedy, Paul Stewart, Barbara Hale, Ruth Roman. (June)

"I dress for a square dance... at 8 o'clock in the morning!"

1. "At work, I feel like a 'best dressed business woman' in my smart black jacket with clear, clean-cut lines above a pumpkin-colored skirt. I add a black belt, an orange silk scarf, and, of course, I rely on gentler, even more effective Odorono Cream . . . *because I know it protects me from perspiration and odor a full 24 hours!"*

New Odorono Cream brings you an improved new formula in a bright new package. Stays creamy-smooth too . . . even if you leave the cap off for weeks!

2. "At the party, the jacket comes off and my pretty, boat-necked jersey blouse makes its appearance. Highlighted by the gold of my necklace, bracelet and belt buckle, it's perfect with my pretty pumpkin skirt! I'm confident of my charm all evening, too, thanks to new Odorono Cream . . . *because I find it gives me the most effective protection I've ever known!"*

It never harms fine fabrics, and is so gentle you can use it right after shaving! You'll find it the *perfect deodorant!*

New Odorono Cream safely stops perspiration and odor a full 24 hours!

(Now in new 25¢ and 50¢ sizes, plus tax)

It's True! A Complete Hair Beauty Routine ...yet All you do is use New Drene Shampoo!

- **NO SPECIAL RINSES**—*yet your hair is naturally shining and soft!*
- **NO SPECIAL LOTIONS**—*yet hair is so easy to set!*
- **NO SPECIAL POMADES**—*yet waves stay put . . . hair beauty lasts and lasts!*

It's a Procter & Gamble Exclusive...

Think what a treat your next shampoo can be—if you use New Drene. Instead of fuss and bother, you have luxurious ease and simplicity. You use New Drene . . . and New Drene does the rest.

Hair that's naturally shining and soft, full of highlights . . . yet you don't need to use a single special rinse. Hair that sets easily and holds its wave beautifully . . . even without lotions or pomades. It's so wonderfully simple! Just use New Drene —that's the whole routine!

You see, New Drene has an exclusive cleansing agent found in no other shampoo—cream or liquid. That's why New Drene cleans your hair so thoroughly, so gently . . . rinses out so completely. That's why New Drene leaves your hair so springy, curls last and last. Be sure to try this wonderful New Drene Shampoo right away!

Guaranteed by Good Housekeeping

For Complete Hair Beauty...Get NEW DRENE *Shampoo*

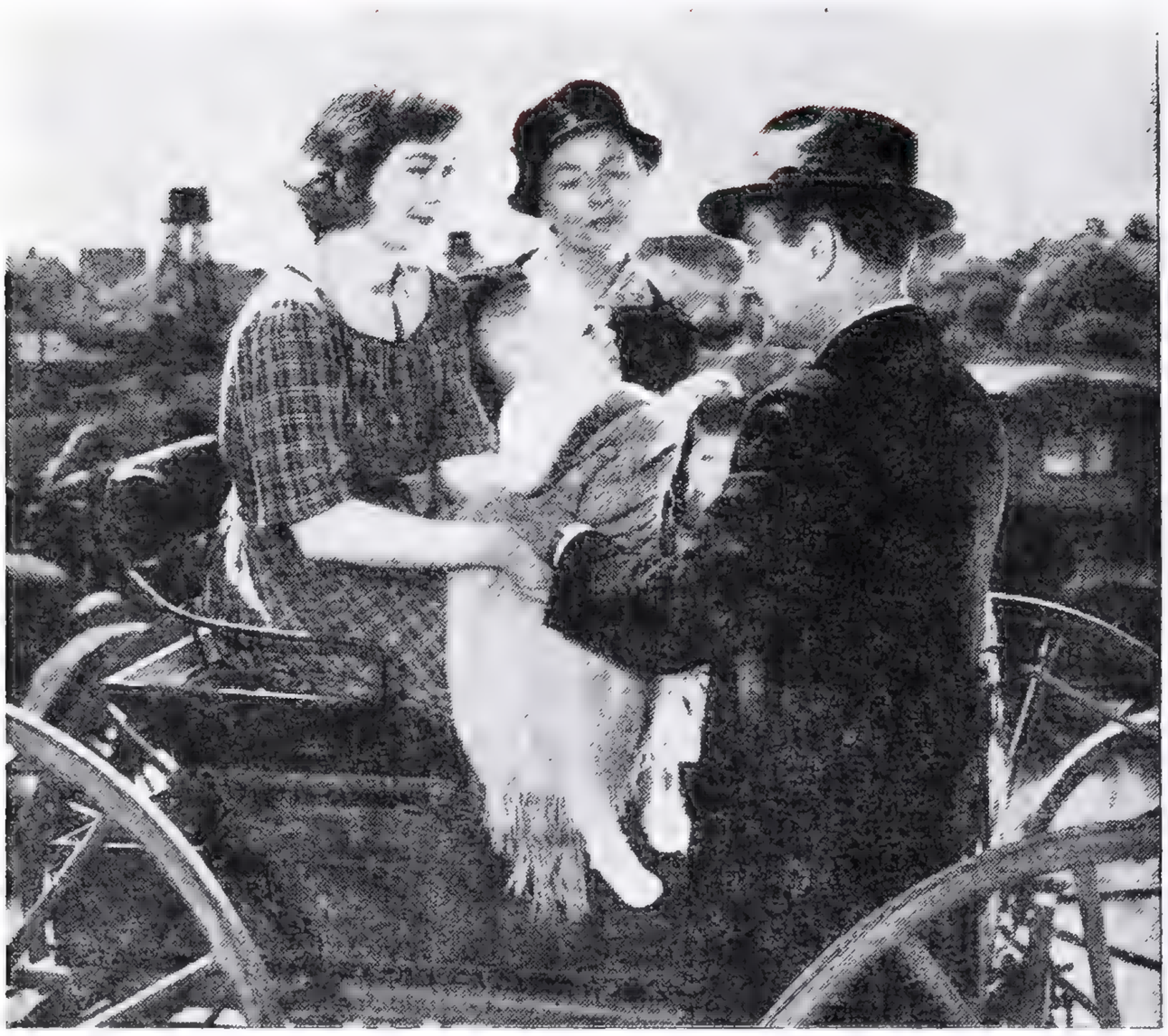
TAKE ANOTHER LOOK

DURING the past year many old movies have been reissued. This is as it should be. Judy Garland as *Dorothy* in "The Wizard of Oz" certainly should belong to every generation growing up. Now being shown, too, are "Intermezzo" with Ingrid Bergman seen in her lovely youthfulness and "Gone with the Wind" with green-eyed Vivien Leigh playing *Scarlett* and Clark Gable in his greatest role as *Rhett Butler*. There's also "Blossoms in the Dust," "Pride of the Yankees" and many more.

It's another type of reissue that the editors of Photoplay deplore; old movies obviously not popular enough to come back on their own merits—with new titles. When the advertising makes it inescapably clear these pictures were previously shown under another title the practise is fair enough. But there are too many times when this is not done. It puts short-time profits into the hands of producers at the cost of long-time customer displeasure. Repeat this long enough and you have neither profit nor audience.

Fred Sammis

WHO WILL BE YOUR



Top favorite, in spite of its grim theme: "Johnny Belinda" with Jane Wyman, Agnes Moorehead and Lew Ayres in leading roles

Runner-up is "Red River," which started a new trend, with Joanne Dru, Monty Clift

It's the ladies that put Gregory Peck in the box office front lines

Lana Turner's a popular choice—but not because of male audiences

SIX MONTHS have passed since that momentous and glittering evening, when in a star-filled room, the Photoplay Gold Medals and Citations were awarded to the most popular stars and pictures of the year.

We are now at the halfway mark of an even more exciting competition to determine the 1949 winners. We have again retained Audience Research Inc. to keep a careful tabulation of all your preferences. This year, as in past years, your choices and opinions follow an interesting pattern. For instance:

Most popular actresses are liked

FAVORITES FOR 1949?

Check the results of our Audience Research Inc.'s national poll for the first six months and you will see that this promises to be the most exciting year in Photoplay's Gold Medal history!

"The Snake Pit," with Olivia de Havilland, Leo Genn, is another realistic picture which is now running third in the race for votes

better by women, not men. This is a surprising rule you made for yourselves. Jane Wyman, as an example, is stronger with women than with men. So are Olivia de Havilland, Ingrid Bergman, Bette Davis, Esther Williams and Greer Garson. Another movie damsel in this group may astonish you. She is Lana Turner. This apparently paradoxical fact is easily explained: Women like to identify themselves with the beautiful movie stars. Hence their popularity with their own sex.

Rita Hayworth, on the other hand, is equally popular with men and (*Continued on page* 90)

It's the opposite sex that gives Dorothy Lamour her star chance

If it were left to men, Bob Hope would be the biggest star of all

Listen

by Humphrey Bogart

"Don't trust a boss because he's nice to you! Don't play patty-cake with other women! Don't beef about money but yell about opportunities . . ." says Bogie, who gave John Derek the "go" sign in "Knock on Any Door"

John didn't want to be Hollywood's most eligible bachelor, married Patti Behrs as soon as he finished his first movie

NOW that you have clicked overnight, don't pull your punches!

Get in there and follow up your flash. Forget your fears and don't fumble. If you do, I ought to belt you.

Suddenly, you've got life on the run, Johnny. If you use that brain of yours, you can wind up a long-term winner. If your Hollywood bosses give you the right breaks, in three years you can be the same sort of star Tyrone Power is. While you are waiting for that happy day, take these tips from a guy who has been through the mill.

It is what you insist on being, and what you won't do, that gradually shapes your personal story on this funny, flying globe. So, don't waste any time being a chump. Figure the angles. There are a lot of slickers out to take you. By-pass the curse of stupid conventions. Stick to your own pattern. If you're shrewd enough, you'll be a true success.

From our work together in "Knock on Any Door," you know what a determined so-and-so I am. I've ended up with my own productions, when I'm not making my one picture a year for Warners. Now I film the movies I like, and reap the profits as well as the pleasure of doing only what suits me. (*Continued on page* 83)

To Me, Kid

Coming attraction: John Derek has star role in "All the King's Men"
Ornitz

When Esther Williams went to her mother with that important question she knew the answer would be as honest as their relations with each other

Mermaid-In-Waiting

by Kate Holliday

Because she's Esther she hasn't been doing any of the things you'd expect an expectant mother to do

Cover Girl

ESTHER WILLIAMS was spending the afternoon with her mother over in Englewood, in the little house in which she was born. These casual afternoon visits home were among the nicest things that the long holiday she was having, while she awaited her baby, permitted her.

"Mom, I want you to tell me the truth," she said. She leaned forward. "Even if you think it's something I won't want to hear. Promise, Mom?"

Mrs. Williams patted her daughter's firm, brown hand. "What's your trouble?"

"I'm worried about the baby that's coming. I keep wondering whether or not I'm going to be the kind of mother I want my baby to have, and be a good wife and actress, too.

"It's a little late to think about such things, I know that! But, Mom, I just couldn't stand it if my baby and I didn't have the same close relationship you and I have always had."

Mrs. Williams sat back in her low rocking chair. "Esther, I strongly suspect your career will make you a good mother. Because of it and the time it will keep you away from home, you'll undoubtedly arrange certain hours to be with your child. Also, because you won't constantly be together, your child will be more exciting to you and the other way 'round.

"It isn't the length of time a woman spends with her children that makes her a good mother. It's the attitude she brings to their hours together; her understanding of a child's world, her sense of fun and play. I have a feeling you're going to be a very wonderful mother, indeed."

Perhaps Mrs. Williams was remembering the patience, spirit and understanding she had seen (*Continued on page* 87)

Cowles Syndicate

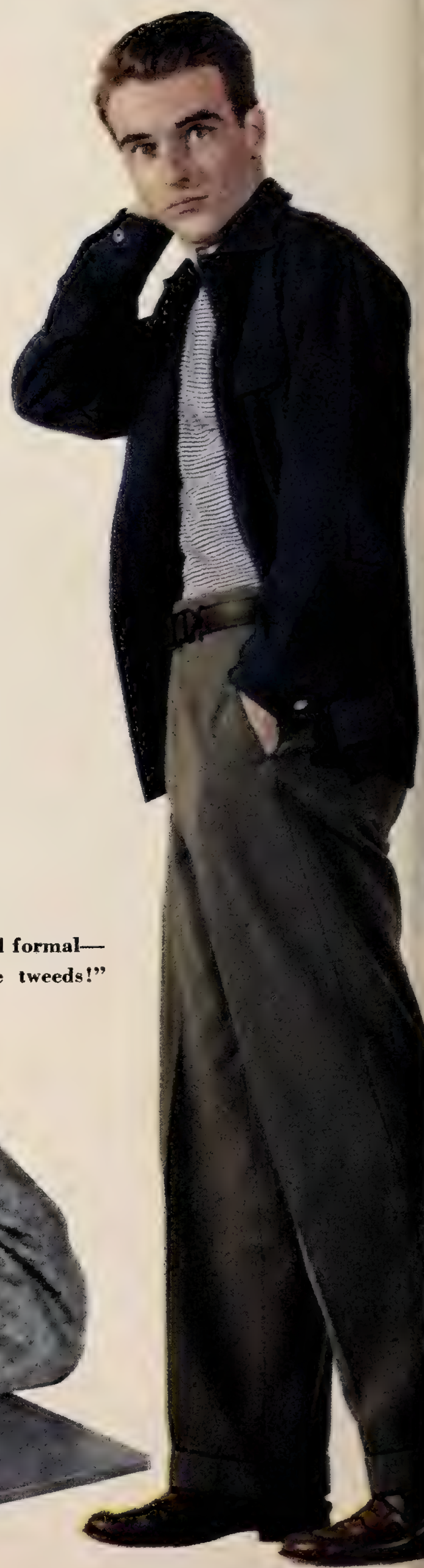
To these blind children, Esther is the lady who opened up a new and wonderful world. For she taught them more than swimming

Right together: Ben and Esther, who is in "Neptune's Daughter"

TALL, DARK

BY ELSA MAXWELL

She served him coffee—he disappeared into the kitchen! She mentioned movies—he plunged into politics! She said goodbye—he left by the service elevator! Which isn't surprising—she was entertaining Clift!



"They said formal—so I wore tweeds!"

"Celebrity seekers . . . cost me my home"

AND DIFFERENT

"SEND us another Montgomery Clift," pray the Hollywood movie producers—reverently.

But Monty is strictly one of a kind. There are those who will tell you this is just as well, that he is a poseur, as well as difficult and opinionated. There are others who rave about him as a person and as an actor.

Actually, you know, Monty—under exclusive contract to no one—can be hired by any studio that has what it takes. And what it takes isn't any gargantuan sum of money, only a role to Monty's liking. However, the money might be easier to produce. (*Continued on page* 86)

Color Pictures by Coplan-Dirone

"If I could make coffee like that I'd be a success!"

"My career isn't going to cheat me out of living the way I want to"

Final love chapter: Gloria Hatrick McLean and Jimmy Stewart. His next picture is "Malaya"

kiss the girls goodbye

BY MAXINE ARNOLD

Back home in Indiana, a man's got to know where he's going. Jim does. That's why he's changing his bachelor course in midstream!

IT WAS a birthday dinner for two. Candles glowed softly. The quiet was broken only by muted sounds from the kitchen and the talk and laughter of the host and his lovely guest.

He leaned across the table and said four abrupt words, "Will you marry me?"

"Yes," she answered.

A minimum of dialogue. A maximum of meaning. A proposal typical of Jim Stewart. A proposal, too, that many Hollywood girls who romanced with Jim waited, in vain, to hear.

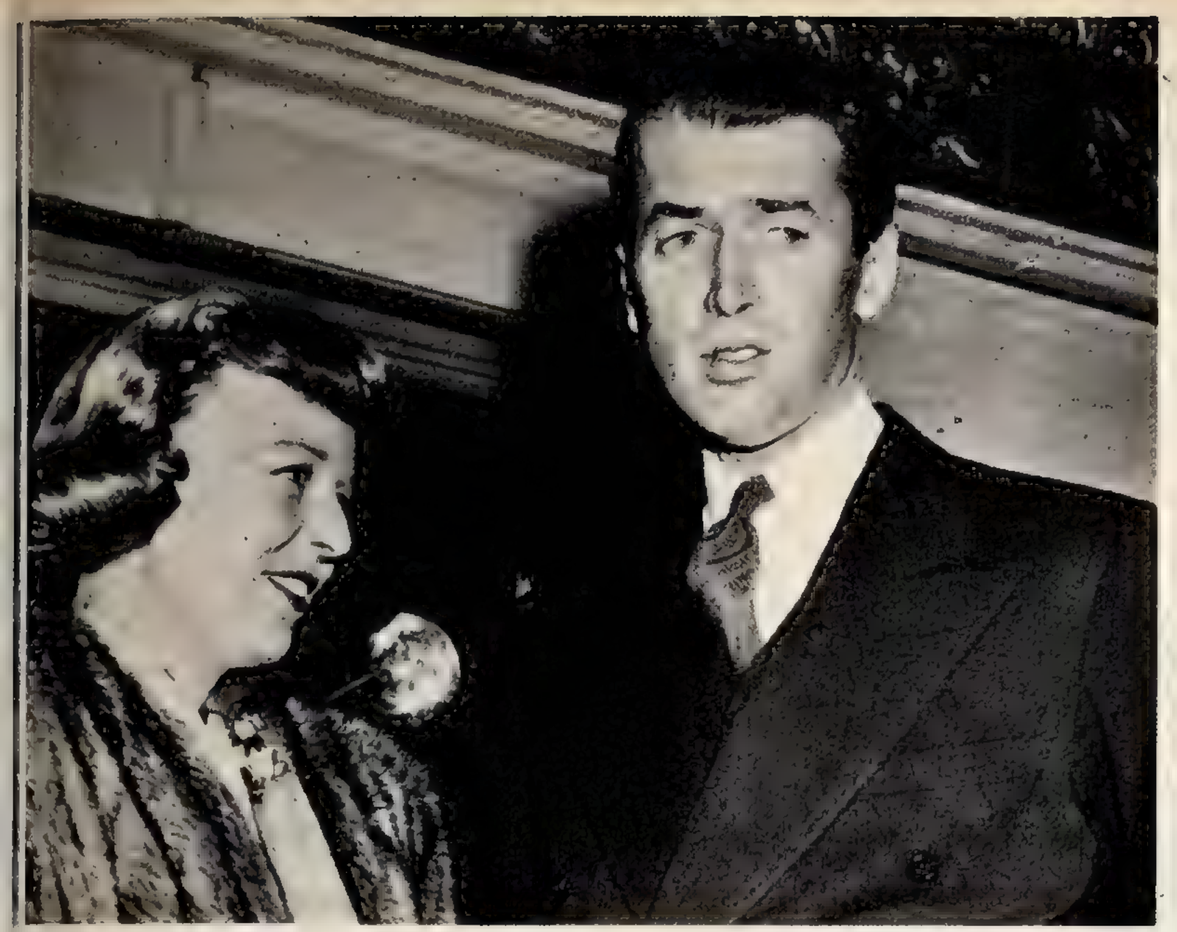
So far as Jim's friends are concerned, he could not have bowed to a sweeter "enemy" than Gloria Hatrick McLean. Bill Grady, casting director at Metro who is his pal, says, "When a girl can listen to Jim playing and singing 'Ragtime Cowboy Joe' for seven nights a week running, it's love."

Before the news hit the papers, Bill got a call from the Metro set where Jimmy was doing added scenes on "Malaya."

"Uh, Billy, have you got a blue suit?"

"Yes, I guess so. Haven't worn it in a long time."

"Well, you'll have to wear it now—and be (*Continued on page* 88)



Maggie Sullavan: First link in Jim's romance chain

Ginger Rogers: This date kept gossip columns going

Roz Russell: For laughs—but rumor was serious

Olivia de Havilland: Cupid missed the boat on this one

Anita Colby: Hollywood asked but no one answered

Myrna Dell: Wedding bells became bachelor buttons

Powolny

Blonde rhythm: Betty Grable, star of "Wabash Avenue"

Blonde Bonanza

BY DIANE SCOTT

She's made musicals and marriage pay off in happiness but not even Betty Grable can keep out of the rumor-range

THE musical number they were shooting on the "Wabash Avenue" set at Twentieth was "My Honey Man." The girl who was putting it over was a blonde beauty in a strapless black affair, by the name of Betty Grable.

Every eye was on Betty—on her dazzling bright head, on her curves so sweetly silhouetted by the scant black costume. Men applauded silently and girls sighed a little enviously.

Betty stopped suddenly, right in the middle of a phrase, her blue eyes wide.

"What's the matter?" queried director Henry Koster.

"Isn't that smoke? Isn't the set back of you on fire?" Betty asked calmly, as a studio fireman, whose eyes, too, had been glued to her, sprang into instant action to take care of the short that had flared up in the wiring.

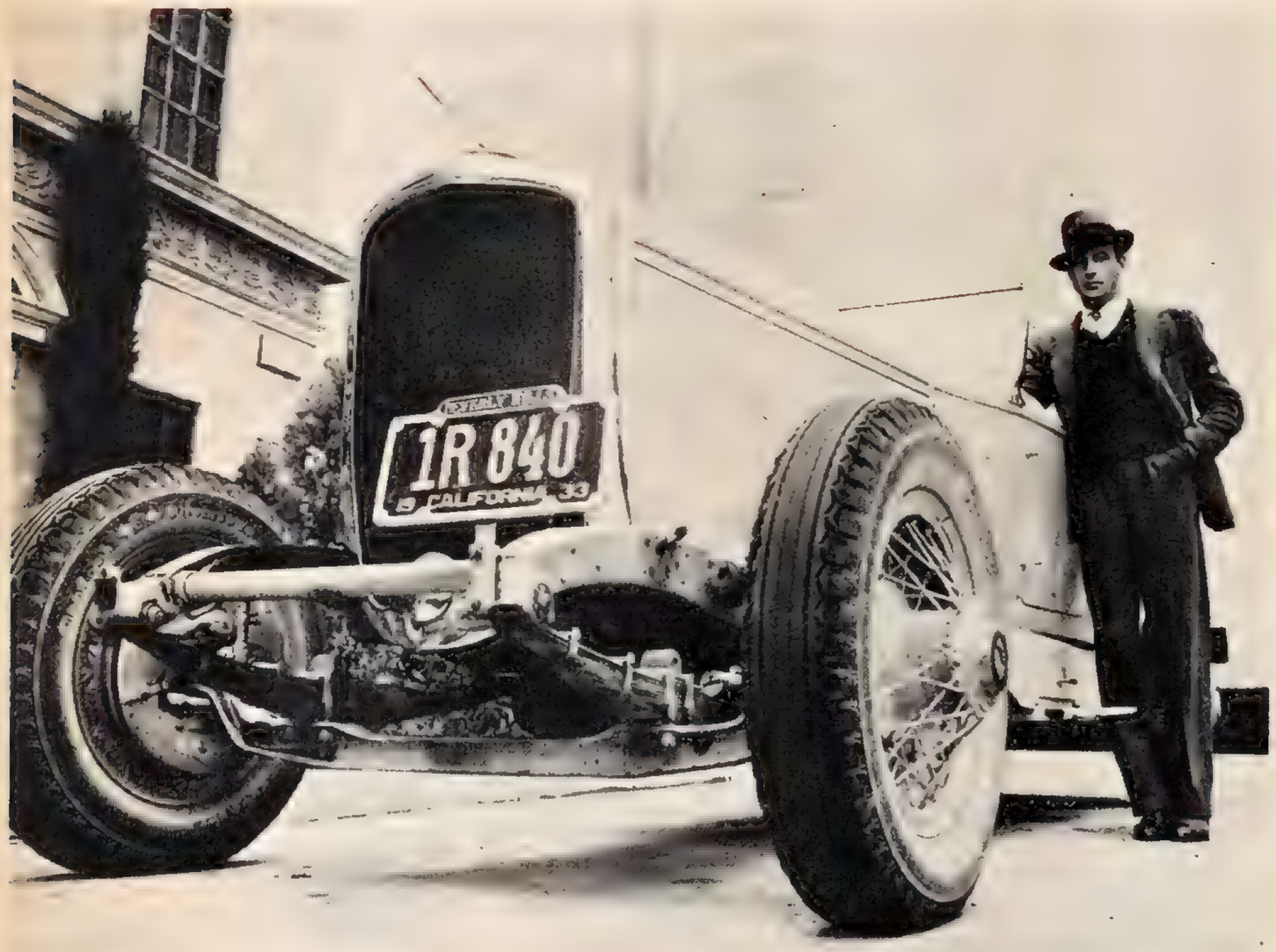
It was just about this time, too, that some folks in Hollywood were saying where there's smoke there must be fire, too, in Betty's private life—the smoke being the recurring rumor that the Jameses were separating. Betty was denying these rumors as vigorously as she had denied all previous rumors on the subject. So was Harry.

On the opposite side of the fence from the rumor-mongers were all the Hollywood people who had passed the James car on the road and reported that Betty and Harry were sitting close together and acting like a couple of newlyweds. There also were the people who remembered what Betty had told a Photoplay writer last spring. Said Betty then: "When I started (*Continued on page* 98)

Vicki and Jessica won't go Hollywood if Betty can help it

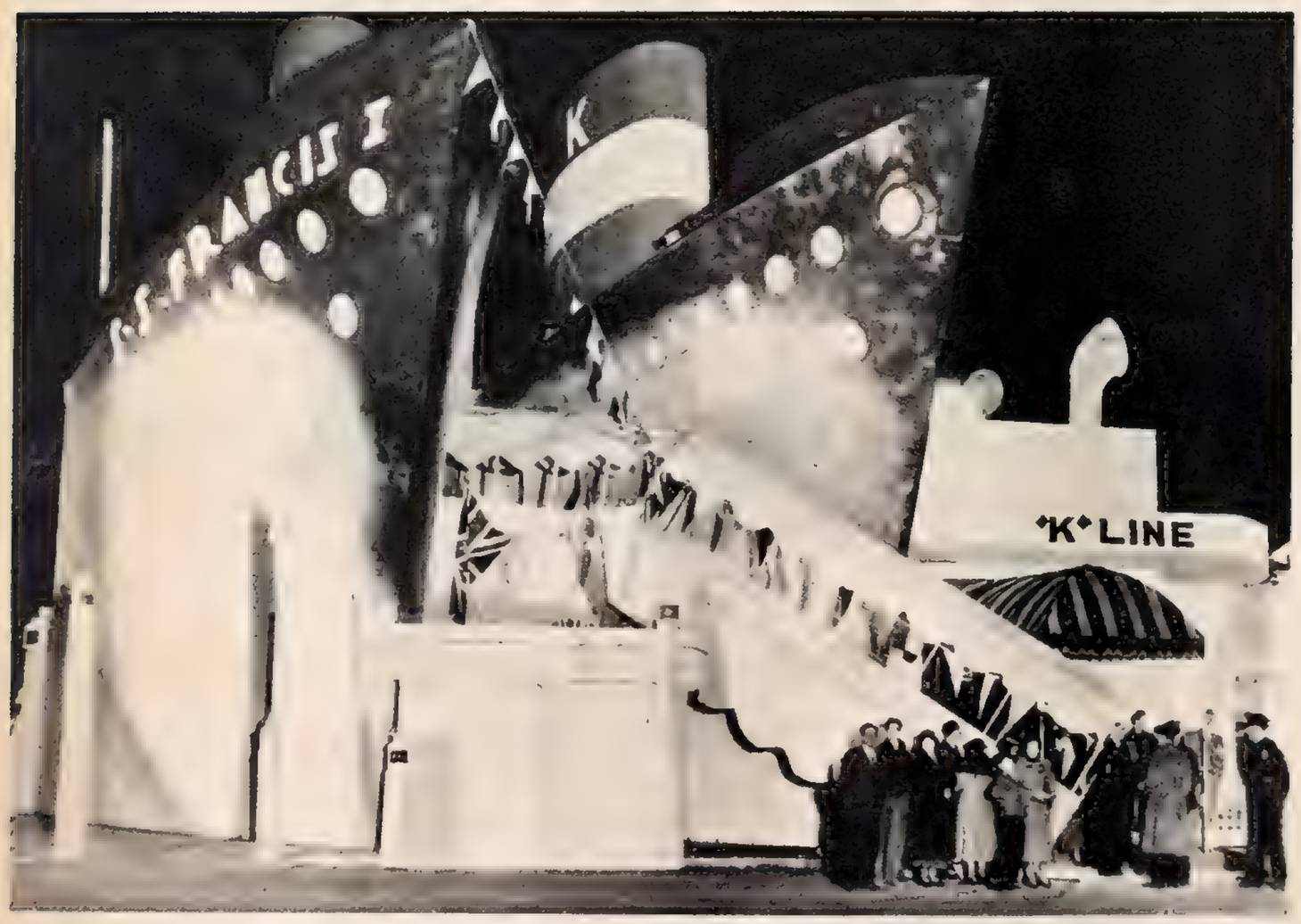
Diary of a Hollywood

by Hymie Fink



1933: The bigger the star, the bigger the car—in those days! This is Gary Cooper with his green and yellow Deusenberg

1939: Rare Hollywood spectacle then but Bette Davis and George Brent didn't care



1935: When Kay Francis transformed exclusive Vendome restaurant into a ship's prow, guests' dignity went down the hatch!

1939: Greta Garbo went to Irene Hauser, left in a hurry—but not

Photographer

Photoplay's photographer gives you the best years of his lens life—the Hollywood he sees through his camera

EVERYONE keeps an album of favorite pictures. I'm no exception. I haven't been able to keep all the pictures I've taken since I've been behind the lens for Photoplay, of course. Save an average of 500 shots a month for fifteen years and you'd be borrowing living space from *Fido*.

However, there are some pictures with which I wouldn't part. One picture is worth a thousand words, the Chinese say. To me, certain pictures are worth more than that. For the stories behind them capture the moods of Hollywood and its fascinating people. I've seen them all—from Mary Pickford and Broncho Billy to Betsy Drake and Monty Clift.

Joan Crawford tees off my album. She's been one of my pets for years. My

1943: Historic moment: Bob Walker, Jennifer Jones, David O. Selznick, Shirley Temple, Ingrid Bergman and Joe Cotten

fashion show with Dr. Gaylord fast enough to dodge Hymie

1940: This one's his favorite! Cesar Romero, Joan Crawford, bride Billie Carey, Hymie, Rudy Vallee—at the Fink wedding!

1944: Marlene wasn't posing when he snapped this, which he thinks is his loveliest Dietrich portrait

first pictures of her were taken in the Twenties when she was doing the Charleston at the Cocoanut Grove. But the shot I like best, a decided contrast to all the others, is one of her playing football on an empty lot in Brentwood. Got it not so long ago, by accident.

I was doing a sitting of Joan at her house. Around four o'clock she called quits, told me she had to leave. Wearing a pair of shorts and a sweater, she left the house with her two eldest kids, Christina and Christopher. "Give you a lift?" I asked.

"No, thanks. We're just going down to the corner. Want to come along?"

We walked around the block. There, in an empty lot, Joan and the children began an informal game of football. Before long, half a dozen neighborhood kids joined them, the game becoming more and more rough and tumble. A number of automobiles with tourists passed. A sight-seeing bus cruised along. But nobody paid any attention. Who would expect to find Joan Craw- (*Continued on page* 81)

1944: She was just an extra, he was the star, but Van Johnson hadn't forgotten when he and Dorothy Barrett were on the Broadway chorus line

1947: Double exposure! that Clark has more pictures

1949: Picture of a photographer taking a picture: A lot of Hollywood buds have blossomed since Hymie took his first pictures of Mary Pickford! Gloria DeHaven, Jane Powell and Elizabeth Taylor pose for a place in Fink's album

Hymie has a sneaking suspicion of Fink than Fink has of Gable!

1949: A sightseeing bus went by while Hymie was "covering" this game. The passengers never suspected the tall girl in the game was Joan Crawford!

Shirley Temple knew what to say

Lucille Ball's silence made friends

Barbara Stanwyck paid a debt

Janet Leigh's smile made music

Irene Dunne remembers an old vow

BY SHEILAH GRAHAM

Marjorie Main rushed for a reason

I NAME 12

IN Hollywood, where superlatives describe everything from an historical epic to a banana split, the quality of greatness has been unmercifully strained.

So, to the many lists of the "great this" and the "great that," let me add my list of the great ladies.

In my language, a lady is a girl or woman who is genuinely kind and considerate. She is a sweet *Patsy* who puts something back into the rich soil on which she feeds. She's generous without being extravagant; impulsive, but not a screwball, a girl who would rather embarrass herself than the least of the work-

Dorothy Lamour kept a promise

Betty Hutton's act saved the show

Loretta Young restored lost hopes

She doesn't need a dictionary as she passes out her laurels. When it comes to defining a lady, Webster can take lessons from Sheilah

Joan Crawford didn't forget to call

Claudette Colbert starred at tea

GREAT LADIES

ers around her. It's very definitely not family silver, big parties, ancestry (I'm thinking of that young but famous star who tells you about her husband's titled European family at every pause in the conversation) or the size of a name on a theater marquee that counts. And neither does it have anything to do with a college degree.

Betty Hutton didn't even finish high school, although it's her dream to go back one day and get her diploma. She'll be wasting her time. So far as I'm concerned, she's already graduated, *cum laude.* The Hutton heart goes deeper (*Continued on page* 72)

Ida Lupino made job-hunting easy

June, who's ultra neat, invaded Dick's dressing room, swept the rug while he rehearsed!

Dick had to teach June to fight for herself

Her appetite still stuns her husband!

"Little Idiot" and "Barrel House Joe" suited her fine—until he found this better name for June Allyson

my Mrs. Mike

BY DICK POWELL

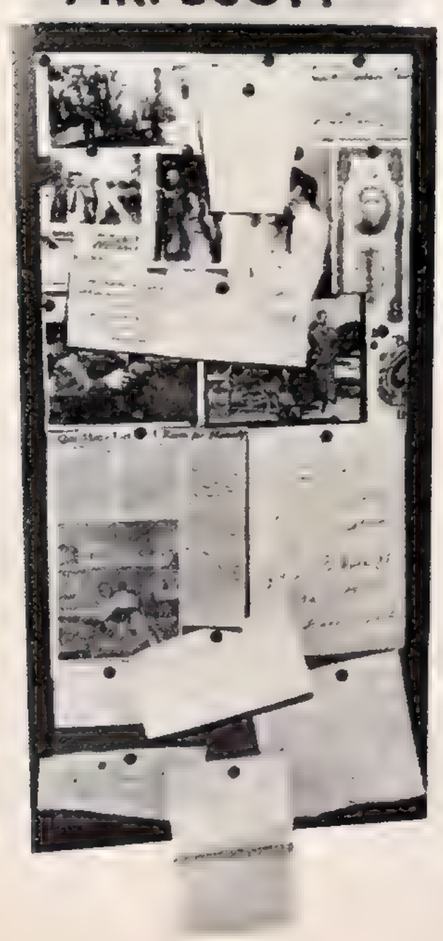
RIGHT now—that's what I call June Allyson, my wife —My *Mrs. Mike.* "Mrs. Mike" is on my mind, these days, because it is my most recent picture. Our own company bought the book originally, backed the production with our own dough, produced it and I starred in it. I believe in the yarn completely, because it is a wonderful love story about a wonderful girl determined to make a success of her marriage against all odds.

But, I doubt that I would have believed in the story so completely if I hadn't known June. Because Junie *is* my *Mrs. Mike,* a kid determined to make a success of her marriage, against all odds. Including me. Including those typically Hollywood, absolutely unfounded, completely ridiculous rumors that we are about to separate.

I want to tell you the whole truth about all this, as a tribute to this gallant, spunky, enthusiastic small wife of mine, who has made me (*Continued on page* 102)

Sprite with spunk: June Allyson in "The Stratton Story"
Fink and Smith

Zachary Scott of "One Last Fling" and his wife use their olive green and light wood living room for formal purposes only



The House that Zach built

By HANS DREIER

Supervising Art Director of Paramount Pictures, Inc.

By putting cherished pieces in their proper places and following his plan for happiness, Zach proves no house is too small to make a lasting impression

Star in Your Home

Hollywood ideas to decorate your home

Dining room showpiece is Zach's old Welsh dresser

THE house that Zach Scott built is small and cozy. Located upon a Brentwood hilltop, the views from it are beautiful and far-reaching. Its simple exterior, however, would deceive any sight-seeing tourist, for it seems much too "modest" to be the home of a celebrity. Maybe! But it's perfect for Zach.

Call me a decoration detective, if you wish, but I hadn't been in the Scott home five minutes before I was convinced that Zach is shy, even reserved with strangers, that he vastly enjoys cooking and eating; that he is very much in love with his wife and that he and Elaine Scott are wonderful parents to their teen-age daughter, Waverly.

The quiet comfort of this house envelops you the minute you step inside. Three rooms immediately are visible, the den with a bar, the living room and, off the living room, the dining room. (*Continued on page* 92)

Extra tables, Scott-designed, serve a double purpose

Portrait of Zach, age 4, decorates corner of bar-den

1840 bedspread, boyhood mementos, decorate his room

Powolny

June Haver never forgets a Xmas Eve lesson

Fink and Smith

A broken window exposed John Lund to the career he really wants

Hollywood's Memorable

A reflection in a mirror, a near-accident on a highway, a lovers' quarrel—incidents that were to change the course of many a star

Bachrach

Chance and a baby kitten cured Gary Cooper of an infatuation

Susan Hayward lost a role and won a victory

Morris

Fink and Smith

A broken leg sent Doris Day off in a different direction

Morris

Burt Lancaster's car license led to stardom

Moments

by FLORABEL MUIR

ONE moment—one tick of a clock—seems too little time to change a life. But it can. Many of us can remember at least one fleeting second when we zigged instead of zagged and thus changed our entire pattern. There was that (*Continued on page* 94)

A press introduction changed Errol Flynn's life

Fink

Smith and Rice

A "warrant" for Shelley Winters changed a bad habit

Fair and warmer: Wanda read poem clues to find gifts hidden by guests Ann Blyth, Mona Freeman, mother Mrs. Mary Hendrix and hostess Edith Head, Paramount designer

Edith Head, usually strict about diets, put down her tape measure for this occasion and gave Ann Blyth, Mary Hatcher and the rest all the sweets they wanted

Ann's gift, No. 7, made her the next bride! Clockwise, Mary Lou Van Ness (secretary to Paramount stars), Mona Freeman, Vanessa Brown, Elizabeth Lingo (Wanda's secretary-companion), Wanda, Edith Head, Mrs. Hendrix, Mary Hatcher, Ann Blyth

Mrs. Murphy likes her cup of tea, but Diana Lynn, who arrived late, prefers coffee. Mona and Ann presided at table

VERY few prenuptial parties were given for Wanda Hendrix. Because, all the time she was engaged to war hero Audie Murphy, she was in Italy making "Prince of Foxes." She didn't get home until Christmas, and was married on January eighth. Audie had to paint and decorate their apartment completely by correspondence.

So, Edith Head's party for Wanda was a bride's shower, rather than a bride-to-be shower.

Edith's parties, executed with as much talent and flair as the lovely costumes she designs for the stars on the Paramount lot, are just as famous. And when she planned her party for Wanda, she received fast and happy acceptances from Ann Blyth, who appears in Paramount's "Top of the Morning"; Mona Freeman and Vanessa Brown, who worked together in "The Heiress"; Diana Lynn, who returned to the studio for "Bitter Victory"; Mary Hatcher, now in Columbia's "Holiday in Havana"; Mary Lou Van Ness, secretary to Paramount players; Elizabeth Lingo, Audie's cousin, and Wanda's mother, Mrs. Mary Hendrix.

So the party would be more fun, Edith arranged for Wanda to be the last to arrive. Before she came, all the gifts were hidden and (*Continued on page* 100)

By Kay Mulvey

Searching Party

Fun forecast: Delayed shower, followed by a deluge—of surprises for Wanda Hendrix, who read a poem and tracked down a treasure

Fink and Smith

Betsy Drake of the bright young charm. She's in "Dancing in the Dark"

UNMASK!

The Hollywood masquerade is over. Beauty no longer comes out of a make-up kit—it's the happy combination of all the best things that you are

IT'S good to be back in Hollywood and also to be back in Photoplay. I wasn't away long—a few months in New York, a quick trip to Europe—but it was long enough for changes to be made. One change I endorse heartily—the great vogue for naturalness. It began slowly, a few years ago, really. But now it influences the entire Hollywood scene. Take, as a glorious example of all I mean, Betsy Drake. Betsy's first appearances in town last year were as eagerly awaited as an official visit by foreign royalty. She was already Cary Grant's special girl friend; Cary's co-star in an important new film; one of David O. Selznick's bright new hopes—all this before she even set foot in town! Very few people had seen her prior to this fantastic series of events. And it was certain that no one had ever heard of her.

by

Photoplay's beauty editor and adviser to the stars

anita colby

First reaction, then, was brutal. "Huh! Is *that* Betsy Drake!" the roar went up, as she made her initial public showings with Cary. "But it can't be," the critics continued, "she's no glamour girl!"

All true. But what the superficial observers overlooked was the fact that Betsy had a solid something that was going to serve her considerably better than the overworked commodity called beauty. What she had—and still has, thanks to her own determination and drive—was a kind of brisk, clear-cut simplicity, a trim completeness, utter individuality.

After the first shock had worn off, the wise characters settled back and relaxed. "Oh well, wait until the studio takes over," they purred. "They'll jazz her up, curl her hair, soften that mouth, shed those eyebrows."

They reckoned without Betsy, who doesn't know anyone on this green earth if she doesn't know Betsy. And what she knew was that her claim to fame, if she was to have one, must be the very individuality that had startled the natives in the first place. There would be no drastic changes made. Her face was not to be covered with a new and fancier face.

What is more, the experts agreed with her! With the happy result (*Continued on page* 96)

ABOARD THE SNUFFY

Lana never went deep-sea fishing before she met her husband Bob Topping—but you'd never know it to see her now! Her studio is planning two pictures for her after her eighteen-month holiday—one, a comedy, "The Reformer and the Redhead"

Lana weighs one of tunas she caught. Catching tuna means fighting 300 to 700-lb. fish for hours

Dan Topping and brother Bob, friends again, can be proud of wives, Kay and Lana, who won trophies in Women's Events

Exclusive shots of Lana Turner in exclusive Cat Cay, where tuna is the main attraction and Lana is simply "Bob's wife—a darned good sport!"

SPRING and early summer found Lana and Bob Topping cruising around the Bahamas on the *Snuffy*. This fifty-four-foot boat has a beautiful stateroom and deck house but quarters only for a crew. Lana, however, managed well without the service to which she's accustomed. She's no softie—as she proved when she won third place in the Women's Day Events at Cat Cay. Husbands couldn't go along but Bob went ahead "scouting" tuna for Lana. On all occasions, Lana's warm simple manners made friends for her instantly. Now, if Bob will adjust to Hollywood as well as Lana adjusted to his world, all should go well.

First lady fisher to boat a tuna during the 1949 season there. Lana's weighed 497 lbs., Bob's, 388 lbs.

When Mrs. Robert Montgomery lost because of a technicality, Lana proved herself a good sport by giving her her trophy

Bob, socialite Mrs. Julio Sanches and Lana at Kitten Key Bar. Cat Cay society succumbed to Lana's charm

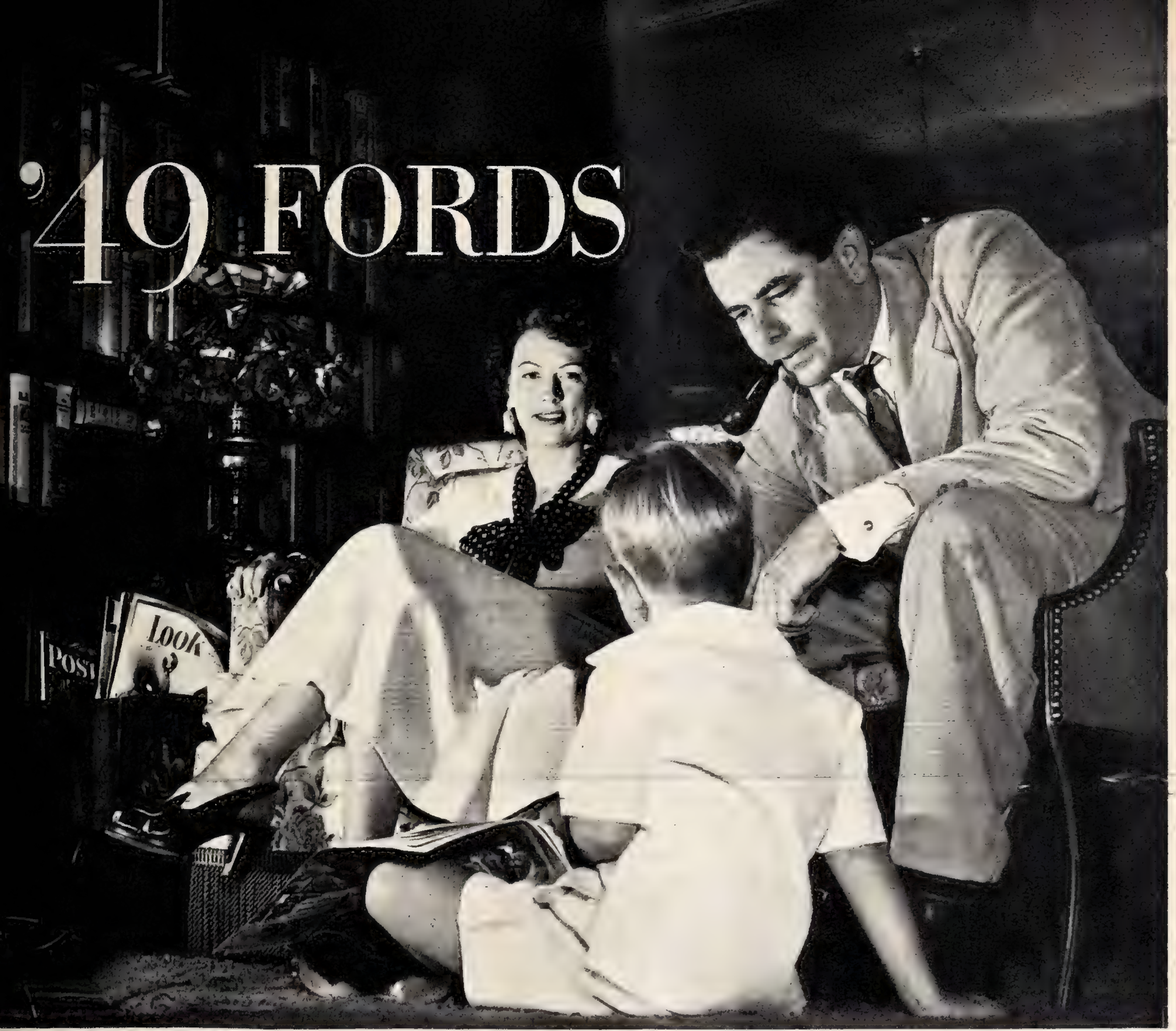
For fisherman Ford, a chance to try his "casting" talents elsewhere

Glenn's Italian records were just so much "static" to son Pete!

by robbin coons

Strange things have been happening around the Ford house since Glenn decided to leave security behind and take off in pursuit of a dream

'49 FORDS



Glenn's picture-making plans will send three Fords traveling in the same direction. His latest film is "Mr. Soft Touch"

THERE have been strange goings-on recently around the Beverly Hills home of Mr. and Mrs. Glenn Ford and son Peter, aged four.

For instance: One day, the ordinarily dignified Mr. Ford drove his blue Lincoln convertible into the driveway fronting his beautiful, two-story French Provincial house. He stepped from the car and, with no concern for his neat sports attire whatever, ran to the lawn and did a series of enthusiastic back-flips. Like a happy guy, celebrating something. Son Peter, watching this performance gravely, retreated to the house to report, "Mommy," he said, "Daddy is acting awful silly. . . ."

For instance: The stalwart Glenn has been faithfully sitting, on daily schedule, by his record-player. The sounds coming therefrom have been of a nature to puzzle Peter. "Mommy," he reported, after listening a while, "Daddy is playing records and they are not music and they are not talking, either. They are like static on the radio."

"Honey," smiled Eleanor Powell Ford, "they *are* talking records. Only they're in a language called Italian. It's spoken by people across the ocean in a country called Italy. Daddy is learning how to speak Italian."

For instance: Down from Glenn's bookshelves, down from the attic, up from the basement, have come certain books. These are collected in stacks, more or less neat, beside Glenn's desk in his bedroom-study. The books are all about faraway (*Continued on page* 70)

THE SUN SET

EVEN with Lady Elsie Mendl, that indefatigable party-giver, in Paris, her charming husband, Sir Charles, carried on the family "tradition" of constant entertaining, so of course, when Charles was about to take off for Europe, there were dinners and soirees galore tossed for *him*. The Bob Cummingses gave him a dinner dance at the Beverly Hills Hotel's Crystal Room. Arlene Dahl, whom Sir Charles always escorts, was there in a full length, floaty, mauve chiffon gown, with a draped, strapless bodice, very low and almost heart-shaped in front. Over it (even though all her accessories were of deeper mauve) she wore a long, flowing coat of navy blue lace, lined with pale mauve satin! A gorgeous ensemble, but a wrap of that color combination isn't as extravagant as it sounds, because it would look so well over almost any pastel shade of gown. Roz Russell, Fred Brisson, photographer Paul Hesse, the Ken Murrays, Lew Ayres and Michael Gazinsky (an ex-Polish nobleman, who makes the most out-of-this-world cheesecake and sells it to most of the film notables) were in the gay crowd.

Another affair for Sir Charles was given by Paul Hesse at his wonderfully charming little beach house at Malibu, where Joan Fontaine and Bill Dozier, Ginny Simms and her spouse Hyatt Dehn and others were served a luncheon of hot lobster, green salad and mint drinks, as they took a squint at the blue Pacific from the terrace of Paul's little "palace." Joan Fontaine was delirious

Headline print: Stole fringe matches red in the red-orange-and-yellow linen dress designed by Brenda Marshall

the hollywood clothes line

BY EDITH GWYNN
with fashion first pictures
BY ANN MAC NAMARA

Hollywood goes on a fashion fling for this peak-of-the-playtime season

Joan Caulfield of "Dear Wife" tees off in practical style—slim flannel skirt, blue denim visor cap and "out-of-the-way" Phelps belted bag for her lipstick, tees, money, etc.

In the fashion swim: Ruth Roman of "Barricade" wears white strapless swim suit, boned like an evening dress

Tennis score: Joan Crawford of "The Victim" in white gabardine shorts, wool jersey shirt by Eleanor Tennant

THE SUN SET

over the fact that she gets to star in "Bed of Roses," which was purchased with her in mind a couple of years ago, when hubby Bill was head of RKO. And now that she's not going to England to make "Trilby," she gets the story she's wanted for so long. It's real light and calls for gobs of clothes, so she went on a mad duds-buying spree in New York. Most of the things she bought are things you'll see on the screen. One of the dresses she had just bought, she wore to Hesse's luncheon. It really was a dual-personality dress, perfect for daytime in this season which is "almost fall," but still hot. Alone, it's a gay sundress in blue, gray and white print, in one of those new color-fast, wrinkle-resistant materials, and it has tiny, narrow straps supporting the bare-shouldered bodice. The skirt, rather long-ish, is full and gathered to the waist. Over this goes a gray jacket of heavy cotton, lined with the print. It's the kind of a costume that should be in every gal's wardrobe—for outdoor fun or more so-phisticated afternoon doings.

Jo Stafford is another with a new gown that is perfect for transition from one season to another. Very elegant, but so packable while it's still "weekend away" time. It's a slim-lined evening gown of midnight-blue chiffon, finely pleated all around the skirt (the kind of pleats you can't squash out!) that sweeps the floor. The top is very décolleté back and front, with soft draping over the shoulders that forms a wing-like sleeve effect. When Jo packs it, she merely pulls the dress out to full length and loops it into a big, neat twist! And the pleats spring right back into place when the dress is untwisted.

Audrey Totter and Brian Donlevy are still going strong as a twosome, and still making the rounds of the night spots reg-ularly. And Audrey's ex-fiance, writer Charlie Grayson, is going steady with the beauty (and former band singer), Amy Arnell. Since both couples seem to be doing fine, no one can figger out why the Totter gal sees red and gives a big freeze to either Amy or Grayson when they run into each other, (*Continued on page* 85)

Mrs. Allan A. Ryan

The Special Magic of her Inner Self glows through her lovely, expressive face

Mrs. Ryan's charming, sensitive face has a lovely way of showing you delightful pictures of her vivid self. Small wonder so many doors and hearts open wide for her everywhere she goes.

Your face, too, is constantly telling what *You* are! It is the You that others see first —and remember best. Do help it to look *always lovely* and bright, and beckoning. Then, your own Inner Magic can glow through it joyously for everyone to see.

Her skilled, beautiful riding has brought Mrs. Ryan high honors. She leads in another talent, too—her way of always looking especially smart and charming.

That hidden, magic self within you — can transform your world

Does that wished-for-woman you'd like to be seem tantalizingly out of reach? She shouldn't! Every woman has the power to *change* herself—be lovelier.

A wonderful force within *You* can help you. It grows out of the close relation of your *Inner Self* to your *Outer Self* and the power of each to change the other.

You sense this force in the warm glow of confidence you give out when you *look your loveliest.* You also know its down-pulling feeling of inferiority, when you are *not* at your best. It is the reason those special daily attentions that add to your *outer loveliness* can make so much difference to *You*—and all who see you!

"Outside-Inside" Face Treatment

You'll find this "Outside-Inside" Face Treatment with Pond's Cold Cream has a wonderful way of giving skin a *cleanness* and *freshness* other people notice. *Always* at bedtime (for day cleansings, too) *cream your face* this special way. *Do it like this:*

Hot Stimulation—splash face with hot water.

Cream Cleanse—swirl Pond's Cold Cream all over your face. This light, fluffy cream will soften and sweep dirt, make-up from pore openings. Tissue off well.

Cream Rinse—swirl on a second Pond's creaming. This *rinses* off last traces of dirt, leaves skin *immaculate.* Tissue off.

Cold Stimulation—give your face a tonic cold water splash.

Yes, this "Outside-Inside" Face Treatment acts on *both* sides of your skin—*From the Outside*—Pond's Cold Cream softens and sweeps away skin-dulling dirt and old make-up, as you massage. *From the Inside*—every step of this treatment stimulates beauty-giving circulation.

Mrs. Ryan says: "I find it a *delightful* beauty routine, Pond's is the finest quality face cream anyone can ask for."

Remember—*it is not vanity* to develop the beauty of your face. When you *look lovely* it has a magic way of rippling out to all who see you—all who love you. It adds both to *your* happiness and to *theirs.* It brings the *Inner You* closer to others.

YOUR FACE IS WHAT YOU MAKE IT—Care for it Pond's rewarding way. Get a *big* jar of Pond's today.

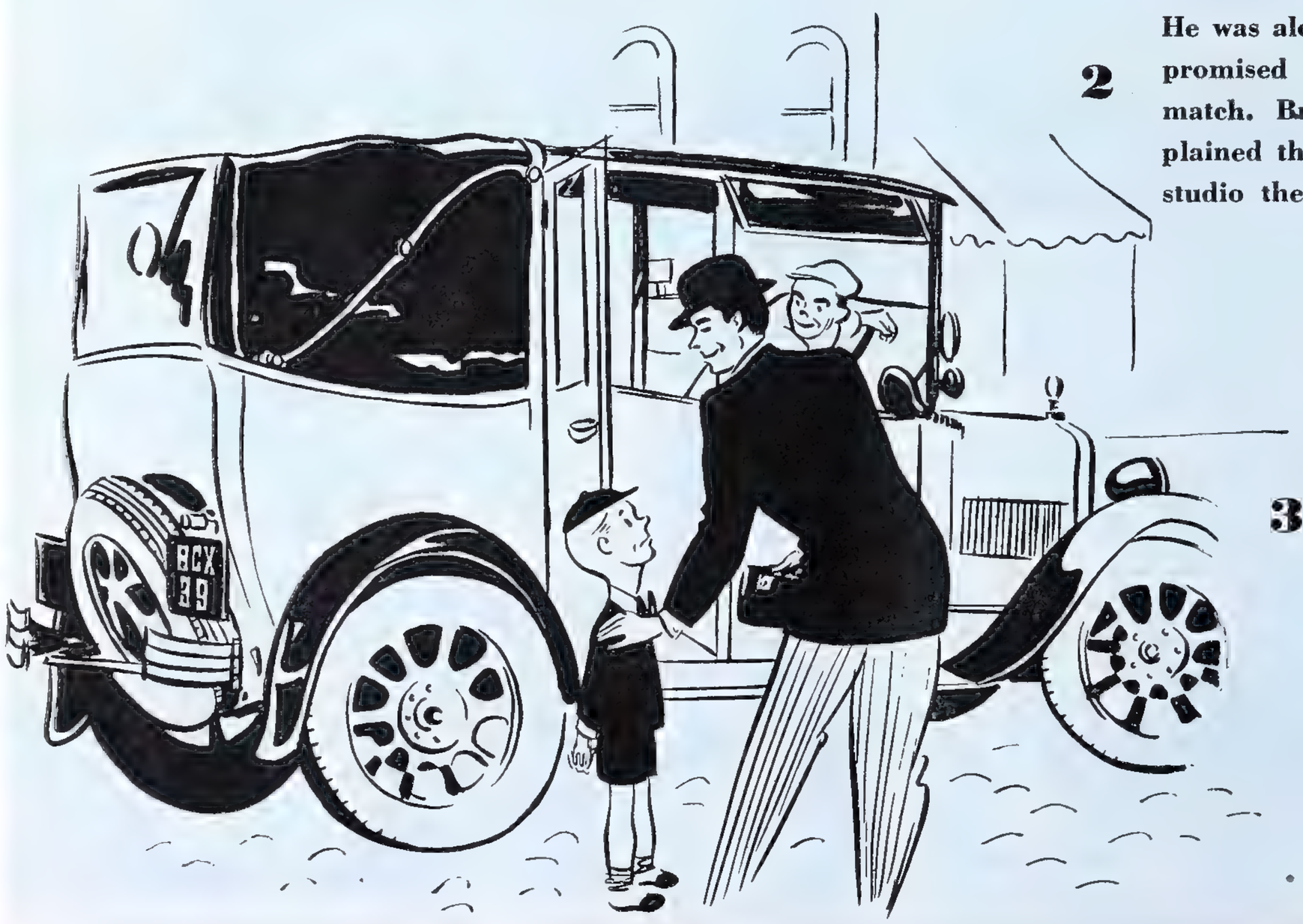
Photo—Plays

1

One Sunday morning, during Jane Wyman's recent trip to London, she woke up with a very sore throat. The hotel manager called a throat specialist. The specialist said he couldn't come!

2

He was alone with his son and had promised to take him to a cricket match. But when the manager explained that Jane had to be at the studio the next day, the . . .



3

. . . specialist agreed to go. But Junior went along too! As Dad put it to him, "You can go to the matches *any* Sunday. This way, you'll see your favorite star. I'll leave the . . .

4 . . . door open so you can peek in!" Jane, anxiously explaining about her throat, didn't notice her small audience at the door. Until suddenly . . .

5 . . . a whirlwind rushed at her! "Dad," he cried, pointing to the astonished Jane. "We missed the matches for nothing. That isn't Jane Wyman!"

6 Jane, who was beginning to think she must be delirious, finally found her voice. "Why am I not Jane Wyman?" she asked, hoarsely. "Because," said the whirlwind, "I saw Jane Wyman in 'Johnny Belinda.' And she can't talk at all!"

Jack Jose Jr.

(*Continued from page* 63) places. And as Glenn pores over them, he gets that far-away look in his eyes.

These seemingly unrelated items all manifest the big new development in the life of Ford; his new freedom, his right, after seven years under contract to use his time as he wishes, to pick and choose his films.

He must make one picture a year at Columbia, his Alma Mammy. For the rest of the year, he's on his own.

During the war, as you remember, Glenn was in the Marines, and his greatest successes came after his return to Hollywood. Any ex-Marine knows what "boot camp" is, that period of rigorous training for things to come. "I feel as if all my work until now has been my boot camp for the career I hope lies ahead," Glenn says. "To be at one studio for seven years is a basic training, not only in acting, but in the motion picture business. After you've been through it, you either know how to do it or you'll never know."

AND how does a guy like Ford go about enjoying his new freedom?

Well, for the first few weeks, as it turned out, Glenn was scarcely his own man at all. He was Peter's man, and he loved that, too. Eleanor was away on one of those quick dancing trips of hers, this time to England and Scotland. As his own boss, Glenn could work it so that he and Peter had more time together than ever before.

"And I think," Glenn relates unabashedly, "I learned more from Peter than he did from me!" There was the affair of Glenn's desktop, for instance.

"We are neat, Peter," the boy had heard often. "We put our toys away, we hang up our clothes, we are tidy." Glenn had thought to give those familiar words extra strength through example. They made a sort of bargain. Peter would mind his toys, while Glenn would rigorously keep his desk-top free of clutter.

But one day Glenn forgot, and Peter decided to help poor old absent-minded Dad. "Peter," asked Glenn that evening, "did you 'pick up' my desk today?"

"Yes, Daddy," he said, proudly. "I did."

"And did you put away a little piece of paper, about so big, that was lying on it?"

"Yes, Daddy, I put it in a drawer."

"*Which* drawer?" Glenn asked.

"I don't remember, Daddy."

Then began the search. The piece of paper was a sizable check for one of Glenn's radio performances. The Ford home has about 999 drawers, all built-in, all looking alike. They found the paper, finally, in drawer 997, of course.

Another time, Peter's passion for neatness, on Daddy's part, taught Glenn to keep his pipes in their racks. *Always*, no exceptions. Glenn collects pipes, all kinds and shapes and sizes. He has racks for the pipes, but sometimes he would forget to replace a pipe after smoking it. He doesn't forget now. One day, helpful Peter put a recently smoked pipe away. Glenn and Peter found it, at last, in one of those 999 drawers, the one reserved for Eleanor's daintily scented handkerchiefs.

In another instance, Peter instructed Glenn in the advisability of practising his own preachments. Glenn collects stamps, and when he's busy, they pile up on him, lie around loose on his stamp table among his albums. Came a day when Peter, ever helpful, found some sealed letters on the desk, all addressed, ready to go, but stampless. He helped. He even left the letters downstairs, in the mail slot, for the postman to pick up.

"I don't know how many of my good, valuable U. S. uncanceled specimens are now canceled and delivered, probably to non-collectors," Glenn lamented. "Anyway, I now carefully keep my albums in order. Peter reformed me."

Life with Peter was strenuous enough, what with one thing and another, and Glenn found it almost restful to get back to work. His first picture of his own selection was M-G-M's "Bodies and Souls." Besides offering a good role, the picture catered to one of the Ford dreams of freedom, the freedom to travel. It called for a location in New York, right away. And that was timed beautifully, too. Toward the end of the location, the *Queen Elizabeth* docked and down the gangway came Ellie, straight into Glenn's waiting arms.

They celebrated the reunion by "disappearing" for a week. They stayed at a hotel, saw shows, dined at inconspicuous spots where they could dance a little and talk a lot. Second honeymoon stuff, the first real vacation the two of them had had together in years. But, somehow, the talk kept going back to Master Peter Newton Ford, and soon, three Fords were reunited in their home in Beverly Hills.

The reunion, was a gala success. "The next time a Ford goes traveling, *three* Fords go," said Glenn, "or there'll have to be a good reason why not. Shake on it?" When those Fords "shake on it" with Peter it's a contract.

"Shake on it?" echoed Ellie.

"Shake!" said Peter.

"Of course," Glenn amended hurriedly, "there'll be some places that Daddy goes that you and Mommy can't go along, Peter."

And Peter understood why, when Glenn explained. Glenn's "freedom plan" includes three months a year of travel. He'd like to combine it with picture-making, but he hopes he can get it in, working or not. He'd like to make a film in Europe once a year. He can probably take Ellie and Peter along for that.

But the other kind of travel, the kind that explains his interest in those travel books and all the old copies of National Geographic he has around, will be Glenn's alone. Stern he-man stuff involving mountains, desert and rugged terrain. Big-game hunting in Africa, for instance.

"I've got to look into that," Glenn grins.

"I'll go by myself," he tells you, "and nobody, except Ellie and Peter, will know when I leave. I don't want it to look like a publicity hunt. I just want to see what it's like, this big-game hunting I've heard so much about."

So he isn't saying when. One of the things he learned about Hollywood, during his years in the boot camp of studio life, was to keep his own counsel. He's the same way about the stories he would like to do in pictures.

"I don't want to tell the names of them," he confides, "but for about five years now, I've been keeping my eye on certain properties I'd like to play in. Now's my chance, but there's always dickering to do on books and plays, and I don't like to say anything until it's in the bag."

Since he pushed himself out of the Columbia nest, Glenn has been reading more scripts than ever before. A script before breakfast, a script at bedtime, and scripts during every break in busy days. All in all, something more than eighty scripts in five months. "It's amazing," he observes, "how many poor scripts are floating around town."

But Glenn was in no hurry to make a deal for his next picture after "Bodies and Souls." With that film in the cutting room, he still had several "in the bank" at Columbia. One of these, "Undercover Man," with Nina Foch, was already playing, and there were "Mr. Soft Touch," with Evelyn Keyes, and "Lust for Gold," with Ida Lupino. He would have plenty of time to pick and choose, to decide on deals in Hollywood or England or Timbuktu.

RIGHT now his "freedom deal" was taking a domestic turn. He and Ellie were seeing to the redecoration of his bedroom-study, the room where he works, reads, and sleeps. This redecoration, which they had talked about for months, was brought about finally by young Peter, during Ellie's absence abroad. How Peter managed to squirt ink on the ceiling, Glenn still doesn't know. But with ceiling and rug splattered, it seemed an opportune time to get out color schemes, call for samples of materials, and set to work.

And there was young Peter's "garden," an outgrowth of a bit of Ellie and Glenn's child psychology practice. Glenn and Ellie don't believe in forcing unfavorite foods upon their favorite child. They use a subtler technique to educate his palate to the variety of vitamins he needs. Came a time when Peter pronounced onions unthinkable. Glenn and Ellie conferred and decided that, as a special favor, Peter could have a spot in the flower garden for his very own. And he could plant there anything he wished, *even* onions if he thought he could grow such *difficult* plants!

So Peter planted onions, with Glenn's help, and together they cultivated the crop. And one day, sure enough, Peter demanded some of those onions for dinner.

"The only catch is," Glenn groans, "that I've had a heck of a time making the care-and-culture of onions seem difficult. They've grown like weeds, and we have onions running out of our ears!"

And there's another little matter that claims the attention of Glenn these days, regardless of his "new freedom." He and Ellie are devoted cheering fans of the Hollywood Stars, local unit of the Pacific Coast League. They have taken Peter to see his first baseball game, an event which left him happily chattering for days. Left him, too, planning to get his first ball, bat, and mitt.

"After all," Glenn insists, "you can't let a kid get to be almost *five* without seeing a league game. That's more important than, well, than pictures, or big-game hunting, or 'most anything you can think of!"

THE END

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Read Jack Berch's "Heart-To-Heart Hook-up" column in

TRUE EXPERIENCES magazine

now on newsstands.

Are you in the know?

If he's talkative, what's your cue?

- ☐ *Lend both ears*
- ☐ *Keep one eye on the field*
- ☐ *Plan tomorrow's schedule*

What if he *is* chatter-happy. The fact remains, he's talking to *you*. So listen . . . without a roving eye. Or daydreams. Or tapping tattoos on the table. Boys are people . . . they like to be appreciated. And the best-rated fillies never forget it. They're also the gals who (on difficult days) never forget to choose Kotex sanitary napkins. They've found the exclusive *safety center* of Kotex gives *extra* protection . . . and what girl wouldn't appreciate *that?*

When your suntan starts fading—

- ☐ *Get back in the swim*
- ☐ *Get in the pink*
- ☐ *Get a sun lamp*

As your fancy turns to fall fashions—don't let your waning suntan give you a last-rose-of-summer look. Use a pink-tinted makeup base and powder. (Fall-minded lipstick and "paw paint" too). Then you'll blend better with autumn togs. You know, you can wear any smooth new outfit, *any* day, without misgivings . . . once you've learned to trust to Kotex. The special, *flat pressed ends* of Kotex prevent revealing outlines. So . . . fade "those" fears with Kotex!

To judge what you should weigh—

- ☐ *Compare your pal's poundage*
- ☐ *See an "average weight" chart*
- ☐ *Measure your wrist*

You and your gal pal may be the same height—but a large-boned femme should weigh more, and vice versa. For instance, are you over 5′4″ tall? Measure your wrist. If it's less than 6¼″ you're small boned. More than 6½″—large boned. Consider your *frame* when you read an average-weight chart. In sanitary needs, too, all girls aren't "average." Find just the right Kotex absorbency for *you* by trying *all 3* . . . Regular, Junior, Super!

How to get to the dance floor smoothly?

☐ *You walk ahead* ☐ *He leads the way* ☐ *You go arm-in-arm*

It's a l-o-n-g trek from your table if you aren't sure who follows whom. When you rise to rhumba, your date won't expect an "after *you*" routine. Walk ahead! Knowing what to do is such a comfort. As to calendar-time poise and comfort, you can be 'way ahead of the sad-eyed sisters who haven't discovered new Kotex. For naturally, *you'd* choose this napkin: this new, downy *softness that holds its shape!* So naturally, you'd stay more comfortable. Just as *Kotex* is made to stay soft while you wear it.

More women choose KOTEX than all other sanitary napkins*

*T. M. REG. U. S. PAT. OFF.

3 ABSORBENCIES: REGULAR, JUNIOR, SUPER

Which deodorant would you decide on?

- ☐ A cream
- ☐ A powder
- ☐ A liquid

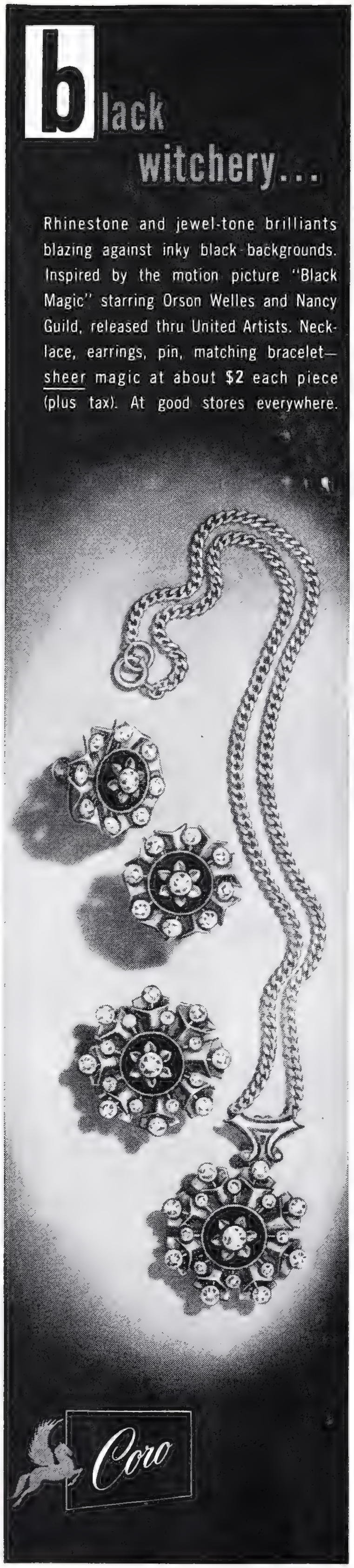
Granted you're in the know about napkins . . . what about *deodorants* for napkin use? Fact is, while creams and liquids will do for everyday daintiness—yet, for "those" days a *powder* deodorant's best—sprinkled freely on sanitary napkins. That's because a powder has no moisture-resistant base; doesn't slow up absorption. And soft, soothing *Quest Powder* is made especially for napkin use.

Being unscented, Quest Deodorant Powder doesn't just mask odors. Quest *destroys* them. Safely. *Positively*. To avoid offending, buy a can of Quest Powder today!

Quest Deodorant Powder

Ask for it by name

P



I Name 12 Great Ladies

(*Continued from page* 49) than the heart of Texas. I know.

It was at the Hollywood premiere of my "Yours for a Song" radio show. Burt Lancaster was set as my star interviewee. Two hours before the show was to go on the air, Burt called me from his studio. It was raining. Director William Dieterle had called him in suddenly for some cover shots. "I think I'll make the radio show," said Burt. "But I can't get there until the very last minute." In radio, of course, you can't take any such chances.

At the same studio, Betty was up to her neck in "Red, Hot and Blue," the picture in which she co-stars with Victor Mature. "Don't worry, Sheilah," she yelled into the phone. "Vic and I will be over even if we have to close down the picture." With the help of director John Farrow, the picture was closed down and Betty and Vic, still in make-up, dashed to the radio station and gave one heck of a performance for us. Then, dashing back to the studio they worked until midnight to make up for the time they had spent broadcasting.

TO ME, Betty always will be more of a lady, than say, someone like Jennifer Jones, who uses her so-called shyness to duck out of giving benefits and even to avoid polite conversation with her fellow workers.

Tell Betty, however, that you consider her a great lady, and she'll say, "Who *me?* You've got the wrong singer. Dorothy Lamour deserves that laurel." Don't worry, Betty, there's plenty of room for you both.

Betty's admiration for Dotty dates back to the days when she first came to Hollywood and was about the most miserable, homesick blonde in town. Dotty was the person who invited her to lunch, helped her with her make-up, tried to make her feel at home, and taught her the Hollywood ropes. You could count on the fingers of one hand, the stars who would do that for a newcomer at their studio.

Dotty's also a girl who'd never go back on a promise. A month before the big Shamrock Hotel shindig in Texas, Dotty learned that she was an expectant mother. She had made three pictures in a row, had an ear operation, and was committed to a weekly radio show. She was utterly exhausted. But she had promised Glenn McCarthy to spearhead the big show, so she went.

Claudette Colbert is a lady in the more conventional sense of the word. She is also a first class sport and possessed of great tact. Once, when I was to tea at her home, one of the guests dropped and broke a beautiful cup and saucer. Instead of overdoing it, making insincere speeches, saying, "it doesn't really matter," when everyone knew it did, Claudette put her embarrassed guest at ease by saying, "Now according to Emily Post, I'm supposed to break my cup and saucer, too. But I'll be darned if I will." Then, very casually, she helped her guest pick up the pieces.

Joan Crawford started her working life as a waitress in Kansas City. But when it comes to ladies, I'll pick Joanie. You can keep someone like British actress, Ann Todd, who attended the best finishing schools in England, but forgot to learn that kindness to less important people is the true trade-mark of a gentlewoman.

Between the takes of an emotional scene in "Mildred Pierce," Joan received a phone call from a group of young girls. They wanted her to name the ten best actresses in Hollywood for their magazine. Joan kept saying, "Now let me see, let me see." The assistant director kept yelling, "Miss Crawford, we're ready!" "Give me a number where I can call you back," Joan told the girls. And, by golly, when the scene was over, she called the girls she had never met, or was ever likely to meet, and she talked to them for thirty minutes by my watch. It's little kindnesses like this that add up to a great lady.

Lucille Ball's language can be pretty fancy at times. But in my lexicon, she's a lady. Once, when she was making a personal appearance in Chicago, a man from the back part of the balcony screamed an obscene remark at her. In the shocked silence, with all eyes on her, Lucille didn't bat an eyelash. She just waited a few seconds to be absolutely sure her voice was steady, then said quietly, "Now let's get on with the act."

Lucy's also a pal. When Susan Peters lay shattered, after the gun accident that paralyzed her for life, Lucille called on her every day. She read to her by the hour and, by the great force of her own personality, she forced Susan to believe that life still could be enjoyable. When Susan was finally able to leave her wheel chair, Lucy took her all over town. She even helped Susan with the adoption of her baby. The way I feel about Lucille Ball, I wouldn't care if she ate peas with a knife.

There will be no arguments about my next choice, for Irene Dunne always has been considered a great lady. Everyone's read about her receiving the Laetare Medal from Notre Dame for never subordinating her art and insisting upon making wholesome pictures; the honorary degree LL.D. from Mount St. Mary's College for Women for work in cancer research and fidelity to Catholic principles in her work and private life, the American Brotherhood Award from the Congress of Christians and Jews, and many other honors.

Few people, however, know why, every Christmas Eve, she has open house for lonely people who are away from home; even goes around combing the town to find these people.

It was Christmas Eve in Atlanta, Georgia, and the last stop for weary members of the Light Opera Company. Weariest of them all was a young singer who spent the night at a railroad station, sitting up, waiting for an early morning train. She was lonely, poor and miserable. When dawn finally came, she made a vow, this young Irene Dunne. "I will never let anyone be in a similar situation if I can help it." And she never has.

JANET LEIGH is a junior Irene Dunne. She has the same charm, takes the same care to avoid hurting others. I've never seen a girl handle herself as well as Janet has in her three Hollywood years. She never forgets a name or a face and has a gracious remark or a smile for everyone.

I was on the set of one of Janet's pictures, when Norman Taurog went over to her. "Sit down, Janet," said Mr. Taurog. Janet sat down. Then a vocal group consisting of the electricians, prop men, cameramen, etc., burst into a song composed in her honor, in which they expressed with music, just how much they thought of her. It was plenty. Leave it to the working crew of a picture to know a real human being from a phony. And their tribute to Janet proved that here is a girl no amount of fame will spoil.

Then there's Marjorie Main. For all the downright simplicity of her clothes, for all her lack of flimflam, in spite of the twangy nasalness of her speech, Marjorie is on my list. She's loved for her courtesy, which is why I was a little baffled when, on the set of "Ma and Pa Kettle," Marjorie merely muttered, "hello," and "excuse me," and dashed right by. "What goes?" I asked

Percy Kilbride, her side-kick in the picture. "It's the kids," he said. "Go to her dressing room and you'll understand."

I went. There I saw sixteen children, youngsters with roles in the picture and their stand-ins, sitting all over the floor, the chairs, the settee and even the stove. All of them were intent upon their cake and ice cream, and in the center, beaming, was my old pal, Marjorie.

"She does it every day," Perc told me later. "What a woman!"

"What a *lady!*" said I.

Barbara Stanwyck is another girl to reckon with on my list of great ladies. She's a generous one. And quiet about her giving. I can never tell her how I found out about the donation she gave to the Kathy Fiscus Fund. Nor about the prop man in one of her pictures, who walked around one day as if he were carrying the burdens of the world on his shoulders. Babs didn't ask him outright what troubled him. She's too sensitive to do that. Instead, she sent someone who knew this man well to find out what was wrong. His wife had just had an operation, and she discovered he was faced with a huge hospital bill. She sent an anonymous cache of dollars. No wonder Stanwyck's worshipped in Hollywood, in the right circles.

Loretta Young's another sweet *Patsy.* Take the time four Waves from the San Diego Naval Base were in Hollywood on a four day furlough, from Friday to Monday night. They had tickets to see Loretta on the Lux Radio Show Monday. Saturday the blow fell. They had orders to return to San Diego Sunday night. They sent a telegram to Loretta. "Terribly sorry we can't see your show Monday. Would it be possible to meet you Sunday?" Loretta had them up to her house for lunch. And they got to see the radio show, too, for she took them over to the rehearsal.

LORETTA lives in a beautiful house but she rarely entertains just for fun. Her soirees are usually to bring groups of wealthy people together to get them interested in spending their money for hospitals, and especially, for the care of unmarried mothers. All of Loretta's radio earnings are sent direct to the St. Anne's Maternity Hospital.

But, Loretta also knows it isn't enough merely to give money. She, herself, visits the hospital at least twice a week when she is not working, and talks to the unwed mothers. "Some of them are only thirteen or fourteen," Loretta once told me. And she tries to make them believe that even though they have erred in the rules of our civilization, they are not damned forever.

Ida Lupino doesn't weigh very much but she's a lot of woman. When Ida interviewed a bunch of newcomers for roles in her first independent production "Not Wanted," she made them feel very wanted by doing the interviewing at her home and serving tea and cakes! And when the picture was over, she ran all over town getting jobs for her protegees. What a swell gal!

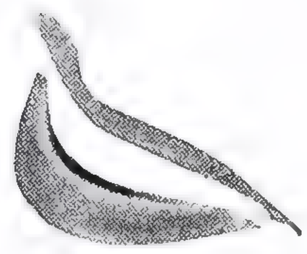
Last, but far the least of my great Hollywood ladies, Shirley Temple. Shirley's manners have always been exquisite. And she has more know-how about how to handle people in one little finger, than someone like Ingrid Bergman has in her whole body.

Shirley is what I call the articulate type lady. When the publicity policy of her Selznick bosses landed her in trouble with the press here, she called the president of the Hollywood Women's Press Club, begged to be invited to their next meeting, and made everyone promise to contact her personally on all future requests.

Kipling's definition of a lady was "A rag, a bone and a hank of hair." I prefer mine.

The End

How to make a million women laugh!



A lot of women who use Fels-Naptha Soap would think we were kidding, if they saw this announcement. And they would laugh right in our faces.

They use Fels-Naptha because it already contains a wonderful ingredient—in addition to good golden soap. A proven ingredient, known for years for its active, dirt-removing ability . . . NAPTHA.

So . . . we don't make any laughable announcements about adding 'miracle' ingredients to Fels-Naptha Soap. We're content to make a laundry soap so good that women just *smile*—with pleasure—when they see the results it gives them on washday.

If you want better washday results—better in every way—we suggest you try the *mild, safe soap* with *no* 'miracle' ingredient—Fels-NAPTHA Soap.

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Peggy Thorndike fashion editor

Jacqueline Neben promotion director

Helen Sayles retail director

Coplan-Dirone
Carlyle Blackwell photographers

Below, Miss Neal wears the original dress in "The Fountainhead"

Opposite, Patricia Neal in the Minx Modes reproduction of the dress Milo Anderson designed for her to wear in Warners' "The Fountainhead." Also available in mahogany brown or berry red, in rayon gabardine. Sizes 9-17 and L S G sizes (long, slim girl, junior sizes 9-17). Under $15.00 at Sonnenfeld's, St. Louis, Mo.; Frost Bros., San Antonio, Tex.

For store nearest you write direct to manufacturer listed on page 79

PHOTOPLAY FASHIONS

FIRST FALL

WITH YOU IN

A smartly tailored fine-wale corduroy done with a face-framing collar, coins at your belt, and a slimming wrap skirt by Dorris Varnum of Jonathan Logan. Available in camel, moss green, winterberry, teal blue and gray. Sizes 9 - 15. $14.95 at H. P. Wasson & Co.; Indianapolis, Ind.; Gimbel Brothers, Philadelphia, Pa.; The Denver Dry Goods Co., Denver, Colo.; Broadway Department Store, Los Angeles, Cal.

Lovely Ann Miller can be seen in M-G-M's "On the Town"

PHOTOPLAY FASHIONS

Soon, when the Labor Day weekend says farewell to summer, you'll be thinking of your fall wardrobe. There is no drastic change in the new fashions—they just *look* so very new and slim and exciting. The coat-dress is bigger and better than ever (see the adorable ones on these pages) and you'll find this "easy-to-get-into" style popular in both day and date dresses. The plunging neckline continues important in blouses and dresses, which means you'll need those new bras and slips which go way down to there. The youngest hats are the small head-hugging caps, like half egg-shells. Jewelry is important. You'll wear pins on high or low necklines, on lapels, even on your cuff and at the waist. Here's to walking into fall—being the best dressed ever.

DATES . . .

FINE FABRICS

A beguiling dress by Doris Dodson which buttons from neck to hem and has the newest of back-swept lines. Made of luxurious satin-brocaded crepe in blue, steel, green, taupe and toast. Sizes 9 - 15. $16.95 at J. W. Robinson Co., Los Angeles, Cal.

Pearls by Deltah

For store nearest you write direct to manufacturer listed on page 79

Diana Lynn's dress designed by Edith Head for Paramount's "Bitter Victory"

PHOTOPLAY'S PATTERN OF THE MONTH

Photoplay Patterns
205 East 42nd Street,
New York 17, New York

Enclosed find thirty-five cents ($.35) for which please send me the Photoplay Pattern of the Diana Lynn "Bitter Victory" dress in size 12—14—16—18—20.

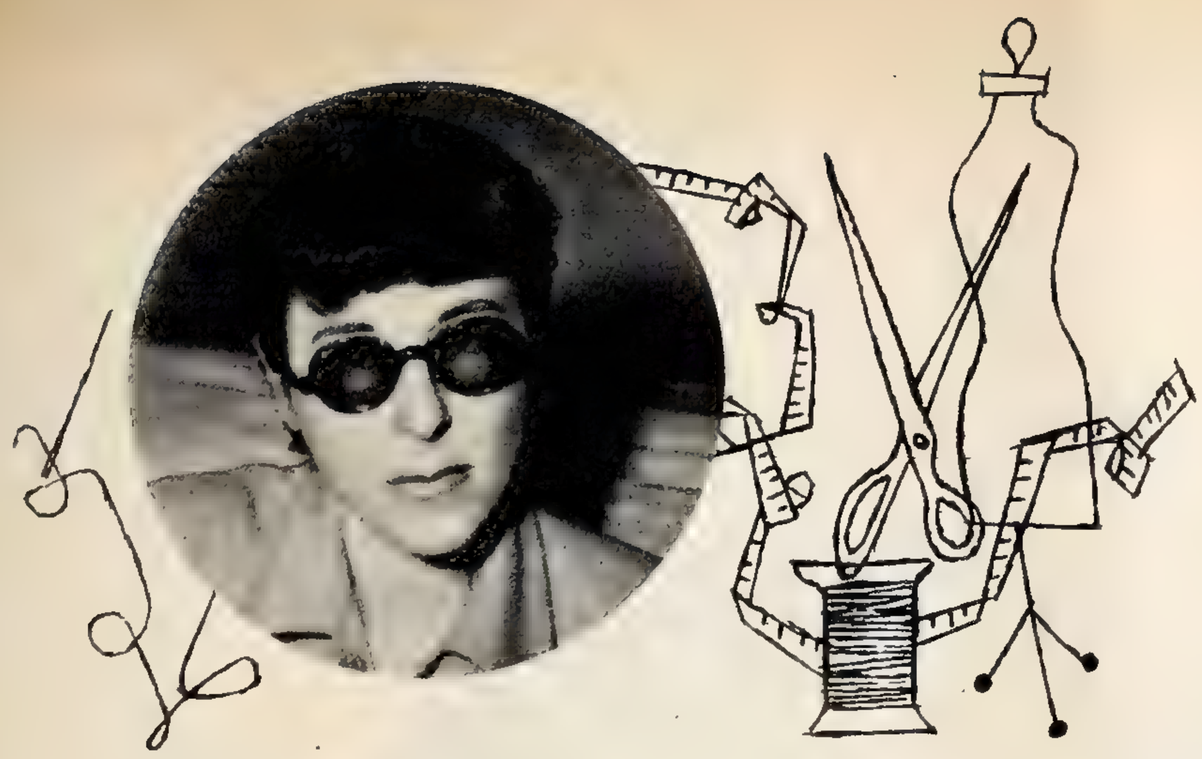
Name ..... Size.....

Street.....

City ..... State.....

A softly casual dress like this will see you looking your best when first fall days arrive. We call this a "background" dress—it's so perfect with any of your accessories and it can be worn for day or dating. Wyner "Sag-no-more" jersey, exactly what its name implies, would be especially attractive for this dress. It is available in a choice of solid, striped or checked jersey, in all the new and exciting fall shades.

For stores selling Photoplay Patterns see page 79



FALL FASHION NEWS

Predicting it will be classic elegance that will make headlines

Edith Head, Paramount's ingenious fashion designer, turns fashion prophet and tells you the new tricks and trends to watch for in this fall's cool weather clothes.

According to Ia Head, the latest look is one of classic elegance. The careless look is definitely the old look and because Miss or Mrs. America wishes to *look* smart, she will *be* smart if she takes meticulous care in choosing complete ensembles. The piecemeal outfit is simply a waste of time and money. The slim silhouette has completely stolen the spotlight in both day and evening fashions. This doesn't mean that your dress is going to be skin-tight. It's simply that the overall look should be slim, regardless of the amount of yardage used. Flashes of vivid color in a costume play an important part—and padding returns to shoulders, but not the kind of padding which makes you resemble the All-American hero. Dame Fashion likes a small amount of padding for the softly rounded shoulder. Coats are full and fabulous—bloused and belted. Suits and dresses spotlight wrap-around skirts, concealed fullness and a new softness of line. Cocktail and date dresses continue to plunge in neckline and uneven hemline. Short evening gowns rival last year's long, floor-length gowns. And the long gowns will take on new appeal via sweeping trains.

Wherever you live you can buy

PHOTOPLAY FASHIONS

If the preceding pages do not list stores in your vicinity where Photoplay Fashions are sold, please write to the manufacturers listed below:

Green gabardine or crepe dress
Minx Modes, 2223 Locust St., St. Louis, Mo.

Satin dotted dress
Doris Dodson, 1120 Washington Ave., St. Louis, Mo.

Corduroy dress
Jonathan Logan, 1375 Broadway, New York, N. Y.

Jersey cardigan and skirt
Madison Sportswear and Garland Knitting Mills
1410 Broadway, New York, N. Y.

Pearls
L. Heller, 411 Fifth Ave., New York, N. Y.

stores selling photoplay patterns
Lit Brothers, **Philadelphia, Pa.**
The Hecht Company, **Washington, D. C.**

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Vera-Ellen is seen in Metro-Goldwyn-Mayer's "On the Town"

Diary of a Hollywood Photographer

(*Continued from page* 46) ford playing ball with a group of kids? But she does, nearly every afternoon. I was glad I had my camera.

To make the grade in this business, a photographer should be gifted with a sixth sense—know the right time and place to put in an appearance. Most of the time it's a question of luck. It was, that night I stopped at Ciro's for a cup of coffee, and walked in at the exact moment that Rita Hayworth and Aly Khan were leaving. A few seconds later they would have been gone. I got a first-class scoop, one of the first pictures of them ever taken together.

IT WAS by accident that I got, what I think, is the most beautiful picture I've ever taken. Several years ago Marlene Dietrich was resting on a set between takes, wearing a low-cut evening gown and holding a cigarette. Director Joseph Von Sternberg said something to her in German and she looked up at him. At that precise instant I snapped my camera. What the director said I never knew, but my finished print was a soft provocative portrait. A real honey.

The late Jean Harlow was one of the most photographed gals in Hollywood. I've a huge collection of pictures of her. One which means a great deal to me wouldn't have been shot at all but for Jean's sense of fairness and consideration. At the time she married Paul Bern, there was keen competition between the fellows with the flashbulbs. In fact, before the ceremony, one of the downtown newspaper photographers punched a hole in the bellows of my tripod camera and stuffed it with paper. I was immobilized. When I told Jean what had happened, she told the waiting gang: "I'm going upstairs. When Hymie gets his camera in working order, I'll pose for a picture." The newspaper boys, who had a deadline to meet, pitched in to repair my equipment.

It's the accidental scoops that make this game so fascinating. You never know how, where or when you'll get your next exclusive. We photographers get tips from all sorts of people. Maitres d'hotel call from night clubs to tell us a couple of big name stars just walked in. Stars, themselves, call me up to tell about parties and other events. I've even had picture people telephone while a shindig was in progress and tip me off to the goings-on.

I was invited to a party given by David O. Selznick to introduce his newest young star, Jennifer Jones, fresh in from New York with her husband, Robert Walker. Shirley Temple, who had just signed with Selznick, and Ingrid Bergman and Joseph Cotten also were there. When Selznick gathered his brood around him, I lost no time getting the historic moment on film. I'd never have forgiven myself if I missed this, for it couldn't be duplicated for all the money in D.O.S.'s bank account.

You hear plenty about wild Hollywood parties. I've spent fifteen years in this town, and have yet to see one. I've no doubt that such parties take place. But, believe me, anybody important enough to be worth a photographer's coverage has more important things to do.

Never will I forget a party at Norma Talmadge's home many years ago. Gary Cooper and Phil Berg, the agent, were there. Gary drove a green and yellow Duesenberg in those days and Berg owned a Fiat. After a heated discussion as to which car could go faster they decided, on the spur of the moment, to put their autos to the test. Gary chartered a bus and all of us piled into it and, preceded

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by the Fiat and Duesenberg, headed for Muroc Dry Lake in the desert, four hours away. At dawn the two cars had a test run on the lake bed. But by then, everyone was too tired to time the cars.

Kay Francis was a great one for throwing parties. Once, when she was about to sail for Europe, she invited her friends to a going-away celebration at the old Vendome over on Sunset Boulevard. The cafe was converted into a ship's prow which jutted out into the street. The only way her guests could enter was by sliding down the gangplank. Filmdom's biggest names, decked out in their finest jewels and furs, took the slide in their stride. At the bottom, they were greeted by enthusiastic lensmen eager to catch their priceless expressions.

THERE are times, of course, when a star or studio will deliberately cross up one of us boys. Then we're out to get "revenge," by gag or boycott.

Once, we lensmen staged a sit-down strike, over what we thought was an unjust ruling. The Mayfair Club parties, which used to be the outstanding social events of the season, were always covered by all the newspaper and magazine photographers. Then, suddenly, one of the members of the executive committee decided we would only be allowed to take pictures in one room. We didn't scream when we got the edict. We merely packed our equipment and sat down on our cases by the main door. When the stars arrived, heard what had happened and realized we really meant to continue our strike, they prevailed upon the execs to change their minds—fast.

I believe in being considerate of stars. When a star has strongly objected to a picture I've shot, I've taken the film out of the camera and handed it to the star. But there are some certain shots that fall into the classification of news. In such cases, it's a cameraman's duty to get them.

Only a few stars aren't cooperative. Bing Crosby has a habit of standing for a picture after much urging, then walking away just before the shutter snaps. I've taken one snap of Crosby, however, that's worth a hundred of those missed. I got it long before Der Bingle acquired several million dollars and parted with several thousand hairs from his head. At that time, willing to do almost anything for a gag, he posed for me standing on his head and eating an ice-cream cone.

Many a sleepless night I've spent scheming up ways to grab a Clark Gable exclusive. Clark has a neat way of stalling. Whenever a cameraman wants a picture of him, he takes away their camera and starts shooting them. Once, on the set of one of his films, he had me posing all over the place. I've a sneaking suspicion that Gable has more pictures of Fink than Fink has of Gable. Clark also had a ban about pictures being taken of his home. But I managed to fool him with a telescopic lens. I climbed the hill behind his house and waited hours for him to come out for a breath of fresh air. The negative didn't suffer from over-exposure, but I did.

There's the time, too, that I snared an exclusive of Shirley Temple's residence long before it was photographed by anyone else. I waited until workmen doing repairs came out for lunch. As the electric gate opened for their exit, I went in and sneaked out again when the gate opened for their return.

Greta Garbo's aversion to photographers has reached almost legendary proportions. And, no exception to G. G.'s rule, I had some hectic moments trying to catch her. Once, I waited for two hours on the running board of an automobile. Another time, I crouched for what seemed an eternity, behind a rain barrel in the rear of the Trocadero. I finally managed to photograph her satisfactorily at a fashion show by Irene given at Bullock's Wilshire. Even at this parade of feminine frills she and Gaylord Hauser insisted on being alone. So the management set up a screen from behind which they peeked at the models. When the show was over, Garbo made a dash for the elevator while I took a short cut to the main entrance. There I caught her by surprise and photographed her at a distance of twenty feet (although my camera was set for twelve) as she sprinted by at a record-breaking clip. This is one of the rare shots in which Garbo does not have her hand up in front of her face, I was proud, indeed, when I sent that picture out to the Photoplay office. I had illusions of a bonus, or at least a silver cup engraved with E for effort. What I got was a note that read: "Thanks for the picture of Garbo—but nobody cares." The picture and the letter are in my album as a lesson that fame is fleeting.

Actually, the great majority of the movie people are sweet and considerate. Bette Davis is extremely cooperative. Offscreen, Bette wears eyeglasses. More than once when I've been ready to shoot, I've said, "Bette, want to take off your glasses?" "It doesn't matter," she always tells me.

Hymie reduced Ava Gardner's picture to postage-stamp size for a purpose

"Millions of girls wear them." And usually, she poses with them on.

Van Johnson's still a regular fellow. I was on a Metro stage one morning when Van noticed a pretty extra girl passing. "Dorothy!" he called, "what are you doing here?" Dorothy was Dorothy Barrett, a chorus girl he had known back on Broadway. When he was a chorus boy, Dorothy had been in the line of the show next door. They'd sat in the theater alley and talked about how wonderful it would be to go to Hollywood. Now, Dorothy was playing as an extra in his picture. He had lunch served in his dressing room for both of them and he let me photograph them as they talked about old times. "Why didn't you let me know you were here?" Van demanded. "Well," Dorothy said, "you're a star and I'm an extra and I thought maybe you wouldn't want to be bothered." "Say that again," Van told her, "and I'll spank you."

I am always so busy snapping famous Hollywood faces that I worry I'll overlook a promising newcomer. It was while I was shooting the celebrities at the Los Angeles Tennis Club that I ran into Jinx Falkenburg, just arrived in Hollywood. Almost as a gag, I started shooting picture after picture of her. Samuel Goldwyn asked me who she was and why I kept focusing on her. I explained Jinx was a top New York model. The next thing I knew, Goldwyn had given Jinx a contract.

Newcomers are likely to be ignored when there's a big crush at a party or club. They don't know the ropes. When Ava Gardner first came to Hollywood, I made an agreement with her that if I should fail to spot her at a club or party, she was to come up, kick me in the shins and say, "Hymie, I'm Ava Gardner." I made the same sort of a deal with Marie McDonald. The tough part of it is that both Ava and Marie took me at my word. My shins grew sore from being booted. But, at least, I never missed a shot of either of them!

Ava's lawyer, Jerry Rosenthal, has an office in the same Beverly Hills building where Photoplay is located. Whenever Ava is in the building, she dashes in to see us. She's the last girl in the world to get a big head, so I thought she might be amused by a little gag I wanted to pull on her. I reduced a shot I'd taken of her to half the size of a postage stamp. I mounted this in a sixteen by twenty-two-inch frame and hung a magnifying glass on it. When Ava came to the office one day, I showed her this photograph. "I just want you to know that if you ever get a large head, this picture will bring you down to size," I said. It still hangs in my office and every time Ava looks in, she gives it an appreciative, unspoiled smile.

SPEAKING of the young stars of whom I never miss a shot if I can help it, there's also Jane Powell, Elizabeth Taylor, June Allyson and Gloria DeHaven. It's refreshing to photograph these four little maids from M-G-M. A few weeks ago Jane, Elizabeth and Gloria posed for me together. When I compared this picture to those I've taken of former starlets I do no grieving for the old days. These youngsters are exciting.

After all these years of popping bulbs, I'm not easily surprised. Nevertheless, there still are moments when I do a double-take. I was frightened out of my wits at Jeanne Crain's. Her lion started after me. This animal, which Jeanne kept as a pet, looked big enough to swallow Fink. When I saw him sitting in Jeanne's living room, I dropped my camera and ran. Finally, Jeanne had to give her pet to the zoo. But she still goes there to see him.

I lay claim to being the only photographer who ever accompanied a Hollywood couple on their honeymoon. I flew to Mexico City with newlyweds Esther Williams and Ben Gage and documented the romantic event with my camera.

My own wedding also turned out to be a photographic field day. Ten years ago, I met beautiful Billie Carey on a blind date. When we set a wedding date, Joan Crawford offered us a fancy nuptial ceremony. She outfitted Billie in a white satin princess wedding gown and took over the Chapel Room at the Victor Hugo cafe for the wedding which was followed by a champagne supper. Joan was matron of honor. Rudy Vallee, who is Billie's favorite crooner, gave the bride away. And Cesar Romero was my best man. Rumors had circulated in screen circles that Joan, herself, would tie the knot that Saturday night. So just about every photographer in town turned up at Victor Hugo's, only to discover that one of their colleagues was being wed. I didn't get anywhere near a camera, but I guess ours was one of the best-lensed marriages in moviedom.

And do you mind if I get a little sentimental and admit that the pictures taken that night by the "competition" are my favorite pictures of all?

THE END

Listen to Me, Kid

(*Continued from page* 34) But, I took a hefty flock of hard knocks, before I eased into this nice spot. I hope you skip the low jams. They say weathering them gives you character. I disagree. Tough, unnecessary jolts just tear your heart out, and leave you with too much suspicion in your noodle. Now, I am always suspecting everyone (except my wife) of trying to put something over on me. That is a dumb trait. There aren't that many clever people.

Getting married, the minute we finished our picture, was one of the brightest moves you ever made, kid. You didn't let the Hollywood wiseacres convert you into "The Most Eligible Bachelor." Sure, with your looks, you could be the most chased young male about town, today. You're a guy gals go for, but you, yourself, have no time for playing-around-love. When it comes to women, you have an approach as old-fashioned as mine.

I BELIEVE in marriage, the kind grandpa had. I was married a year younger than you. (For the first time.) I'm not a lone wolf type, nor are you. When I was temporarily single, I always got in too much trouble. So, I think you were sharp when you wouldn't let anybody sidetrack you from marrying Patti Behrs. And it's good you didn't fall for any girl outside of the movie business, too. She would never enjoy the impulsiveness of our profession.

I am very proud of being an actor, as you may have suspected. I don't play golf or hunt or ranch or get my kicks from California real estate reapings. I want to act at the studio, and then go on acting away from it, however strikes my whim. I won't work at being a standardized Los Angeles neighbor. Betty and I live family-style. But, we dare to be the individuals all our grandparents actually were, also. Instead of trying to keep up with the Joneses, a horrible goal, we're happy nuts who don't suppress a passion for acting, even when we're home. We jump at the chance to ham up anything! We'd rather die than seem dull.

Since you and Patti are cut from the same bolt, we thoroughly approve of you. We glowed at the discovery that you have acting, rather than social, ambition. We swear the acting streak in human beings is everybody's best side. Even our most famous author pal, Louis Bromfield, is a terrific ham in person.

Don't be dismayed if Patti displays her temper in your Malibu hideaway, now that you are settled there. Let her chirp about the things in life that puzzle or irk her, and you continue to blow up yourself. I know Betty's around when she expresses herself. Then she patiently lets me be hot-tempered. I get all steamed up about almost everything, shoot my mouth off, and when I sizzle down, and recognize a little calm thinking could have prevented that uproar, I'm not sorry. It's fun making a commotion.

Don't you two grow too old too young. Betty's pet crack, now that she's a mother, is, "I've got my whole life to be old." I have no remark to make about my own age at this point. All I'll say is that it's

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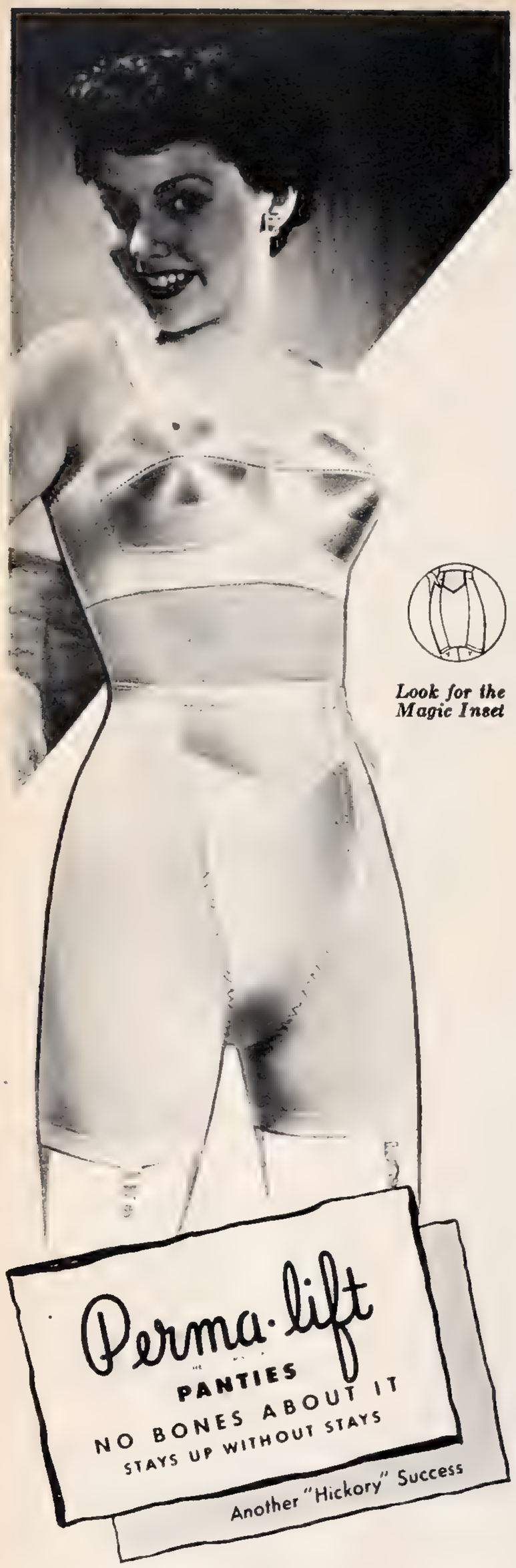

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no secret, and that once it was bruited about that I was sort of a handsome dog. You see what time does! But, seriously, I hope to watch my child grow up. And the first thing this father will teach is self-reliance.

Not dependence upon parents. All parents aren't automatically wonderful. Not dependence upon money, either. A life based on money is a travesty. Making money has never been my main purpose. Enough will come to you if you excel in your chosen work. I have, I might add, never argued with a boss for more pay—my beefs have always been for more opportunity. Try this policy, and in the long run, your worth will be too obvious to ignore.

Your rise has been swift. That's fine. Betty's was, too. I see no value in plodding when you can fly. I started acting, back in the theater, when I was twenty-one and I didn't land in a movie until I was thirty-five. During my time on the stage I had money, sometimes. Then my $400 a week salary was cut to $50 during a depression. Then I couldn't get a thing. Those spells when I was a zombie were awful. (An actor who doesn't act doesn't exist.) Being eight months overdue with my rent was no lark. When I got out here, I did eight and nine B's a year, at first. I would rather have been in A's, and I'm glad you're beginning in them. Experience has shown me, the best is none too good for anyone, anywhere. Never be too elegant to take on jobs someone else has turned down. My rise started when I accepted two roles George Raft had rejected.

You'll have to think cannily, my boy. I have learned that it is folly to trust a boss simply because he's being nice to you. A boss, anywhere, will be syrupy only while you are bringing in that old profit for him. Everything is not going to be all right, just on general principles, in this outlandish world. You have to make all things switch from a probable wrong to right.

Don't give a second thought to splurging on a "front." Never bothered with such a thing, myself. Of course, I like certain luxuries. But I rave at show-off, snobbish conduct. Our house came with a swimming pool attached. The thing bores me stiff. However, I don't let it go to waste. Betty looks sensational in it, naturally.

I don't think anybody who's intrigued with the possibility of becoming a superior actor can understand movie money. Any actor—and here is one of the pot shots I like to take—who can be a wizard financially is squandering energy he ought to be devoting to a new role. I found a foxy business manager who sweats out all my financial problems and I recommend you do the same.

Right now you want all kinds of niceties. Take it easy! The urge is natural. You were okay about that little imported British car and after driving yours far enough I got one, too. But do you have to trade it so soon for a French car?

Never get too upset about what they write about you in gossip columns. Too many actors are needlessly scared by such snide little slaps. The guesses about your motives don't really add up, as a menace. But holler like fury if a critic misspells your name. That's frightful nerve, brother!

One of the factors in your future life will be the actresses, charming creatures, that you'll team with on your movie sets. Now I can't advise you other than to hope you'll not play patty-cakes. You have a perfect Patti of your own.

I hope you get as much joy from watching Patti develop into a mature woman as I do observing Betty's growing-up. Sharing in all that builds a home is the thrill you are discovering these days, a major chapter. What if your honeymoon lasted only one night? You had to pop back from Palm Springs and desert bliss because Patti's shooting schedule was suddenly changed and her vacation cancelled. I know you two spent a week house-cleaning when you returned. But moving into a beach cottage and transforming a mess was proof that you can adjust together.

You may have a wife who dotes on rising at seven to collect the eggs. Betty's that way. Our house came with chickens, as well as a pool, attached. Because Betty had always lived in apartments, she's reveling in bossing every detail of the household. I don't get folksy with the chickens, and I'm grateful that she can still find time to read her head off. This habit makes her a companion I can't resist. A well-informed woman, who has wit and can listen, is a jewel beyond price!

Travel as much as you can. Betty wants to see the world, and that we'll do. I have never vegetated in California. Me, I'm not a grape. For mental excitement, always get out of your home town. Sample how the rest of this peculiar world gets by. You were born in Hollywood, but you don't have to stay put here!

If you have any kicks about your opportunities, give your new bosses a sales talk. Harry Cohn of Columbia owns half your screen contract. I latched onto the other half when I spotted you as the new young fellow who could put flame on film.

My door is always open to you.

THE END

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The Sun Set

(*Continued from page* 66) as happened in Mocambo one night.

We went down to NBC to watch and hear Bing Crosby cut his last radio show for the season, and what fun. There's always so much clowning around and sometimes several songs sung, that never reach radio audiences by the time the show is edited to meet the half-hour time limit. We had to laugh, being very "clothes conscious," noting that Crosby, as usual, was wearing his "sloppy shirt motif, hanging carelessly outside his trousers," but he obviously goes to the trouble of having his droopy drapes monogrammed, yet! Because there were his initials, all neatly hand embroidered on the breast-pocket! Metropolitan Opera star Dorothy Kirsten was on this show with him, and singing like a bird. But, honest, *this* is what she was wearing! A kelly-green, short-sleeved cocktail dress of heavy silk shantung, with a high back and plunging neckline. A diamond and sapphire necklace (short but lavish with gems), a gold wrist watch and other unimportant gold bracelets, a big topaz and gold ring, and gold kid pumps! Now there's a combination of clothes, jewels and shoes to be studiously avoided!

IN all the years that Barbara Stanwyck and Bob Taylor have been happily married, they've *never* given a party, even though you see them at many a soiree. But for their tenth wedding anniversary, they really busted out with a big dressy shindig, and just about everybody was there. Dinner was served in a cellophane-enclosed patio and Barbara played hostess in a cocktail-length apricot-pink satin gown, that turned out to be just the thing for the hectic Charleston (yeh, Charleston) that she and Bob Cummings put on later. They wowed the guests with it, too. It was almost matched by the samba that towering Gary Cooper did with little Gracie Allen. Gracie, whose clothes are always the last word, was wearing her favorite emerald-green color, in a heavy satin, draped skirt number. The John Lunds, Claudette Colbert (in black lace over white), Deborah Kerr and Tony Bartley (taking off for England the following week), the Alan Ladds, Van Johnsons (Evie, in a knockout beige and yellow chiffon, trailing in the breeze), the Bill Holdens, Robert Stack, were just a few of the guests. John Hodiak "brought" the long beard he was growing for a movie and, of course, his trim-figured little Anne Baxter, who wore a choker of real pink camellias with her black lace gown.

Gals around Hollywood are table-talking about a new craze starting in the east, and panting for a chance to try it. It's a new way of dyeing a blonde or gray streak into any shade of hair, but it's best for brunettes. This comes out blonde or silver, but it's done with a phosphorescent chemical and it glows and glows—even in the dark! Connie Moore, Mona Freeman and a bunch of gals were talking about it and said they're dying to try it, even if they never can erase it! Sounds attractive. But let's wait and see.

The David Nivens have finally been "converted" to those square-dance sessions that now go on weekly at the Bel Air Club. And the Ronald Colmans, the Kay Kysers, the Bob Montgomerys, the George Murphys and the Jimmy Cagneys are still the maddest addicts in town.

THE END

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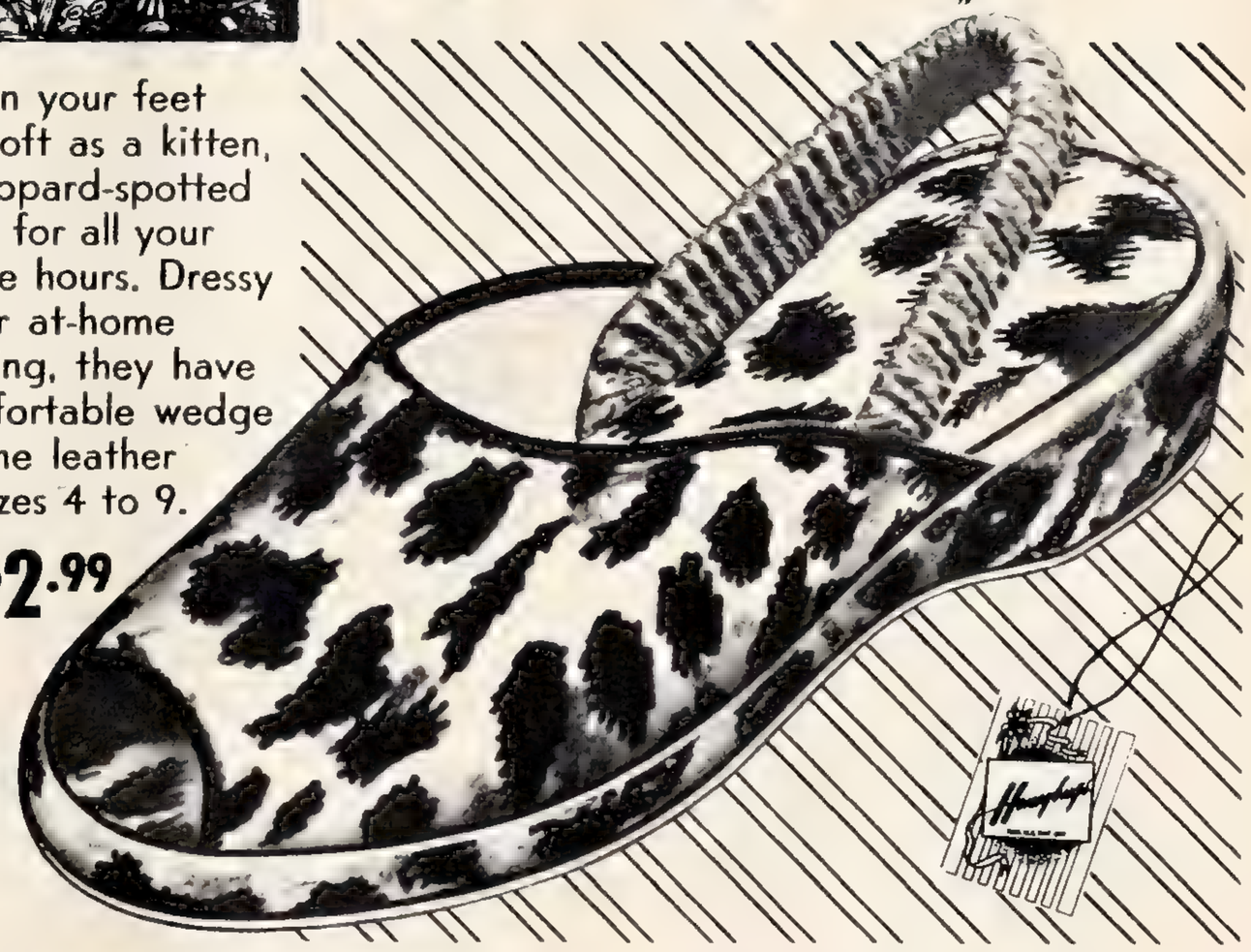

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(*Continued from page* 39) Monty, who has turned down a dozen plum roles in the last six months, is *very* choosy.

"I am determined," Monty told me, "not to let any success cheat me out of living as I want to live. Sounds unpleasant when you say anything like that. Yet, it's only the simplest philosophy."

He had come to lunch with me at my hotel apartment in New York, just before I sailed on the Queen Mary. I was going to Epsom Downs with Rita Hayworth and Prince Aly Khan, then to retire to my farm at Auribeau, in the hills of the French Riviera. Downstairs, that day, gathered in little groups about the hotel entrance, waiting impatiently, was a small but eager portion of Monty's public.

He did not like it when he heard they were there. "The people who wait to waylay you in doorways," he said, "are a nuisance. And that is not ingratitude. They do not wait for me, or any star, because they especially admire any work we have done. They're celebrity crazy."

He grinned. "At this moment I'm furious with such celebrity seekers. They've cost me my happy home!"

I had my maid, Pauline, serve Monty some more scrambled eggs and little sausages. "Some coffee, sir?" she asked.

"Wait a minute. . ." Monty followed her into our kitchenette. "Tell me how you make that coffee. If I could make coffee like that I'd be a success in my crowd. I brought a complicated coffee-maker from Italy hoping for results like this. . . ."

I had discovered at Giovanni's, one of Monty's favorite restaurants, that it would be wise to serve him a lunch that could pass as breakfast, too. He likes to stay up late and sleep late.

At Giovanni's, I must say, they're devoted to Monty. He has a way with waiters. He may change his mind half-a-dozen times but it never seems to annoy anyone. He just has to flash that Clift smile and ask the captain's advice as to "what's good" and the entire staff will fall all over themselves trying to please him.

"Monty," I said, "tell me how your fans cost you your happy home."

He grinned. "They got my telephone number somehow. The phone rang at all hours. So I had the number changed. For two days it was heaven. Then it started again. That wasn't bad enough. One of them saw me going into the house in which I live on the top floor. And now groups of them climb upstairs and stand in the hall banging on my door.

"I've sublet the apartment from a friend, so I have to get out, before the other tenants complain and the landlord refuses to let my friend have the place any more. I only pay forty dollars a month. I'll never get anything else for that price. You see, I don't want any place that's going to be a responsibility. I only want a couple of rooms I can close up and leave when I'm in Hollywood or traveling."

Naturally enough, because he chooses to live as he does, and talks as frankly as he does, there are those who will tell you he is niggardly. This, I do not believe. I understand his wish to be free of possessions. All my life I have practiced that philosophy. There are some of us who are better off free. Monty Clift, undoubtedly, is such a person. And I suspect that Howard Hawks, the man who discovered him, was the first to know this.

Three years ago, Howard insisted upon running "Red River" for me. "I have a new star," he said. "Clift is his name."

"Red River" was not finished when I saw it. Howard sat beside me and supplied the dialogue. I agreed that Monty, of whom no one had heard at this time, was splendid. But I did not anticipate the sensational success he would have. Howard did. So, a few months ago, I asked Howard why he had let Monty get away from him.

"You cannot hold people like Monty," he told me. "He has to do what he wants to do, the way he wants to do it and when he wants to do it. That's the only way he'll ever be any good."

IN "RED RIVER," certainly, Monty had his ideas how *Matthew Garth* should be played. You'll remember how tight he wore his shirt. There were times when you could see his ribs. Doing this, he felt he looked stronger and a more believable adversary for big John Wayne.

Hollywood, of course, was flabbergasted when Monty traipsed off to Israel the minute he finished "The Heiress."

Certainly, as I listened to him talk of Israel at lunch that day, heard the enthusiasm in his voice as he described the communal life there, the spirit and endeavor of the people, I felt he would have been a fool not to have gone, or to have heeded any of the cablegrams that implored him to fly home for the many roles.

However, when retakes were necessary for "The Heiress," he returned at once. He's meticulous where his work is concerned. It is, for instance, a *Herculean* task to get him to pose for publicity pictures. But the publicity staff of Paramount Pictures tell, amazed, how he posed, uncomplainingly, for eight solid hours on the day he promised for photography. They had half-a-dozen new suits waiting in the studio for him. They knew it was futile to expect him to bring any wardrobe. He hasn't one.

Which reminds me of a story they tel about Monty in England. He was invite to a London dinner party when he wa visiting over there and, not having a tux edo with him (I doubt if he owns one!), h arrived wearing his now famous twee jacket. Everything seemed to be goin along smoothly until a rather autocrati gentleman tapped him on the shoulder.

"I say there, old man," he began, wit raised eyebrows. "This *is* a formal affai y'know. You Americans are so casua May I presume to inquire why you're no in proper attire?"

Monty laughed. "You're so right, ol boy. There just wasn't a thing I could d about it. Caught short, y'know. I had t wear this jacket. My pajama tops haven' come back from the laundry!"

Whereupon, the autocratic gentlema left for the bar, shaking his head sadly.

"Monty's difficult," gossip says. But thi goes unconfirmed by those who hav worked with him. I asked Olivia de Havil land about him. "He was wonderful t work with," she said, "but not very com municative. He did little talking on th set, and when we were through for th day, he disappeared. He has a rather re mote, detached manner. He isn't just on of the fellows, certainly. All of which ca annoy those who like to be accepted as close friend of any big new star."

At lunch, I found Monty most enter taining. And, with the exception of Clar Gable, he is about the only movie acto I know whose conversation isn't primaril concerned with himself or motion pictures

I did not, although it shames me as a reporter, ask him about his girl friends. H does not take kindly to personal, pryin questions. His private life, he maintains as so many other stars have before him is his own. But I suspect that, unlike mos stars, Monty will succeed in preservin the privacy of his private life.

However, even though I did not question him about his romantic life, I wil confess I have thought about it. I seem to tend to match-making, since I introducer Rita Hayworth to Prince Aly Khan Where Monty is concerned, though, I ca think of no girl who would understand hi personality or his philosophy.

Actually, for all the natural sympath I have for Monty, because basically w think alike, I admit he often puzzles me. cannot understand, for instance, why, afte turning down a dozen choice roles, he ha agreed to play the boy in "The America Tragedy." This Theodore Dreiser character is a murderer, you know. And it i not for any ideal or ideology that he commits his crime. I cannot believe this rol will contribute to Monty's celebrity. Nevertheless, if it interests him to play it, h will play it.

As Pauline helped him on with his coat the day of our lunch, he asked quite casually if there was any side exit. He had n intention of coping with that segment o his public that waited at the main doo Pauline, not understanding, and lookin bewildered, directed him to an elevato that would take him to a service entranc and closed my apartment door behind him

"Did you see that *poor young gentleman's* coat, with a hole in the sleeve, an the lining torn?" asked Pauline. "Is ther no one to look after him?"

"Listen, Pauline," I said, "that 'poo young gentleman' is so famous that ever producer in Hollywood wants him for picture. It's for him a crowd waits down stairs at the main door, the girls squealin and wanting his autograph."

"No!" Pauline was astonished. "Yo wouldn't think so to look at him!"

"No," I said, "you wouldn't."

THE END

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My choice

(*Continued from page* 37) Esther demonstrate, teaching small, visually handicapped children to swim. Twice a week, Esther had worked with her class of ten spunky youngsters, most of whom had been born blind. Eddie Storey, the attendant at the pool so generously donated by the Chase Hotel in Santa Monica, had helped her. Within a few months, the kids not only had lost their fear of the water, but were splashing around like crazy. Esther gave them further incentive by presenting each with a gold locket as soon as he, or she, could swim alone.

"Babies born with a sight defect have trouble learning to walk," Esther explains, "and so, their little muscles become stiff. Much of the advantage of learning to swim is that it relaxes the children. Some of those who were very stiff-legged when we began, now can run with freedom."

She didn't stop at teaching the children to swim. She determined that their present home, terribly inadequate, be replaced with a new building.

"PLEASE," she says, "ask anyone who wants to help me with this project to contact me through The Home for Visually Handicapped Children, Los Angeles."

It was a sad day when Esther's doctor insisted she give up her swimming class. She was nearly seven months pregnant and it was unwise for her to go into the water, of course, much less lift, hold and play with a group of active youngsters.

"I have to get someone to carry on until I can swim again," she told her husband Ben Gage that night. When the faithful Eddie Storey stepped up to offer his services, she was delighted.

It was not the fact that Esther gave her time and effort teaching blind children to swim that convinced her mother that she would be a good parent. It was the way she worked with the children, responded first to their fears and then to their laughter. Mrs. Williams expects all her sons and daughters to pitch in and help others. She brought them up with the idea that there's always someone who needs help and that they should offer it.

With Esther's teaching job temporarily discontinued, she turned her energies to planning the new home which she and Ben expect to move into sometime in November. An early American farmhouse, it has four bedrooms—in anticipation of the three children they are set upon having.

Full of ideas for the place, they've dreamed up special gadgets that never have been seen west of the Rockies—or anywhere else, for that matter. The first idea that had the builders in a tizzy was Esther's plan for a kitchen-sitting room with all the cooking equipment on one side of the room and a fireplace, bar, piano, chairs and a television set on the other side. Esther, you see, loves to cook. But when she gives a party, she doesn't like to be in the kitchen while her guests are in the front of the house or, having moved into the kitchen, are directly in her path. With a kitchen-sitting room, she will be able to make with the pots and pans and be in the fun at the same time.

The master bedroom, also double-sized, allows room for a desk for Esther and another for Ben. Thus, when he is knocking himself out over his Income Tax, and she is answering her mail, or vice versa, they can chat. Instead of separate dressing rooms, they will have one large enough to enable them to dress simultaneously.

"The entire house," says Esther, "is constructed in a way to permit Ben and me to be together. That's the kind of living we want, because we enjoy each other's company so much."

Her admiration for her husband is wonderful. So is her pride in his success with his televison show, "Ben Gage's Rumpus Room." This show, incidentally, is based on the happenings in the Gages' living room where any party seems to turn into a production.

They have fun, these two. They're exactly right for each other. And Ben's as proud of Esther as she is of him. He loves to tell the latest tale of Angie, Esther's cocker spaniel—an epic he calls "How to Put a Movie Star in Her Place."

One day, it seems, Esther had the brilliant idea that Angie should appear in a movie with her. Other people were having their dogs and children in films, so why shouldn't she have Angie.

"Neptune's Daughter" was in full swing at the time and Esther remembered one scene in the script which, she decided, would be no end charming with the addition of Angie.

It was a scene in which she and Betty Garrett were at home, sitting on opposite arms of a chair, chatting. Esther suggested that Angie relax between them as they talked. The great day arrived. Angie was combed, brushed and even perfumed within an inch of her life. And, when she got under the lights of the set, she made like a veteran. She kept looking at her mistress, as if to say, "Why haven't we done this sooner?"

So, anyway, they started shooting. Esther and Betty were going at a great rate, reading lines like mad.

But, suddenly, they realized that no one was paying any attention to them. The whole crew was howling.

For dear Angie was also giving her all. First, she would look at Esther, as she said something. Then, she would look at Betty, as she spoke. And *then*, she would look directly into the camera, as if to say, "Oh, now *really!* Whom do they think they're kidding?"

It was a hilarious scene. Unfortunately, the public will never see it. For it was a key scene and even Esther had to admit that no one would pay the slightest attention to what she and Betty were saying, with Angie "commenting."

ESTHER, by the way, may think of putting her dog in a picture but she doesn't expect she will ever have her children in one. "I want my kids to have all the fun of helping to earn what they have, instead of having it handed to them. I don't want them to be snobs. In fact, I almost wish they could be reared in the neighborhood where I grew up, even though it's pretty tumble-down now.

"I'll have to have a nurse—when I'm working, of course. But, I'll give her a vacation when I have time off. I wouldn't allow anyone else to take full care of my babies.

"We're going to see, Ben and I, that our children get as good a sense of values as we can give them," she continued seriously. "We're going to try to see they don't have too much of everything. No fancy presents like high-powered trains, or birthday parties with monkeys and ponies.

"Of course, some of our fine ideas about raising a family may not work," she concluded, honestly. "But, at least, we shall do our best. Ben and I intend to work at being the best parents we can be."

Listening to Esther say all this, you're sure that her baby will have more than an average chance of turning out to be a pretty wonderful child. And, to agree with Mrs. Williams, that Esther has more than an average chance of turning out to be a pretty wonderful mother, too.

THE END

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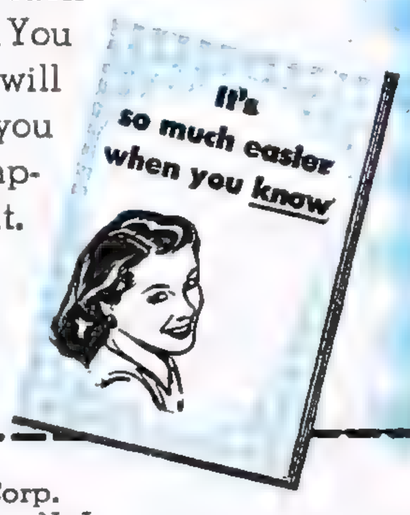

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Kiss the Girls Goodbye

(*Continued from page* 40) my best man," said Jim.

His agent and good friend, Jack Holton, was attending the twenty-fifth reunion at Annapolis Naval Academy when he received a wire. "Finally got the nerve to ask. The date will be August."

To Joe DeBona, his famous pilot pal who works at real estate on the side, the news came as a double bill. "Well Joe," Jim said. "You've got to find me a house. I'm lining up a big family. Two little 'wild Indians' and the biggest police dog you ever saw."

BEFORE Jimmy left for Flagstaff, Arizona, on location for Twentieth Century's "Arrow," he and DeBona went househunting. "I've never lived pretentiously," Jimmy kept saying. "Don't know how to . . . A swimming pool? I never go in swimming but . . ." Well, he thought a pool might be nice for Gloria's children, Ronald, five and Michael, three-and-a-half. With which, he left the housing problem in the hands of DeBona and his bride-to-be. He hoped, he said, they could find a place "way out" in the neighborhood of the Pacific Palisades, with enough space "not to feel cramped."

The wedding will be held sometime in August, depending upon the completion of "Arrow." It will be at the Brentwood Presbyterian Church Jim has attended for years. Only his parents, Alexander and Elizabeth Stewart, and Gloria's mother, Mrs. Edward Hatrick, and a handful of people will be present. Gloria's sister, Ruth, will be matron of honor. And Jim's pal, Bill Grady, wearing his blue suit, will be best man. Gloria will wear a ballet-length taffeta gown and a small hat. She doesn't like large hats and neither does Jim. Following the ceremony, the Jack Boltons will give a reception at their Beverly Hills home.

"The honeymoon? Well, I got to go back to the soap-box derby in Akron, Ohio," Jim said. "Gloria will go back with me. And I want to see my plane in the Bendix Air Race—so we'll go on to Cleveland. Then we'll honeymoon in Hawaii."

Jim officiates as parade marshal of the soap-box derby every year. The kids expect him and he doesn't think he should disappoint them. Gloria agrees.

Back home in Indiana, Pennsylvania, the news about Jim's engagement traveled fast. The phone in the old red brick building labeled "Jim Stewart and Company—Hardware Store" rang fast and furiously. So did the phone in the red brick house at the top of fifty-three wooden steps, "Vinegar Hill." "Hear Jim's getting married," then, with friendly curiosity, "What's she like?"

Incurable romanticist that he is, Jim's father began at once to polish a big glass cup with gold letters—"Kurt Clotilde"—that sits on a shelf in the hardware store. This cup was used to spotlight the troth of Jim and Margaret Sullavan in "The Mortal Storm." Alec Stewart, on the set that day, was so touched by the ceremony that he remarked he would love to have the cup to keep. Bill Grady got it for him from the prop department. Ever since, he's been saving it—for Jim.

"Perhaps this is it," he said, more than once, as a Stewart romance appeared to be growing serious. Almost always, of course, there's been some girl in Jim's life.

Margaret Sullavan, once married to his friend Hank Fonda, was rumored as a romance—in spite of the fact that both she and Jim insisted it was only friendship.

Roz Russell, when she first came to Metro, had many dates with him. And those who knew, insisted these dates

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weren't only for the laughs they had.

There was also Ginger Rogers, Marlene Dietrich, Loretta Young and Olivia de Havilland. He followed Olivia to New York. And neither denied it was love. There was Anita Colby, too, and cute Myrna Dell. And, once upon a time, there was Rita Hayworth. Surprisingly little was known about this romance, but those nearest to Jim will tell you she was the girl who came closest to his heart.

It's been typical of his extremely cautious nature that Jim, always slow of speech, was slower than ever when the subject was matrimony. "A man's got to know where he's goin'," he said, as Monty Stratton. He says it personally, too. He's always had to know where he was going and if in doubt, take his time finding out —even into his forty-first year.

Recently, however, Jim worried his pals. He had acquired the ear-marks of a lonely man. When they worried audibly he would say, "Don't worry. I'll take care of it. Everything's going to be all right."

He was attracted to Gloria the first time he met her at a party at the Gary Coopers. This was well over a year ago and they didn't date until they'd met on several other occasions.

No two people ever had more varied backgrounds, of course. Gloria McLean, ex-wife of Ned (Hope Diamond) McLean and the daughter of Ed Hatrick, retired head of "News of the Day," is a cosmopolite and socialite. Jim hails from a mining community lighted by the friendly flares of coal pits. It boasts "over ten thousand" population, one main street and a Volunteer Fire Department on which Jim makes an extra hand whenever he's home.

No one, however, thinks this difference in backgrounds will be any handicap. Jim's friends believe, unanimously, that she's the right girl for him.

BILL GRADY likes to tell about a trip to Phoenix, Arizona, he made with Gloria and Jim. They were having dinner at a colorful little desert place when in walked three fliers who'd been in service with Stewart. Jim spent a couple of hours with them. "I thought he was neglecting us," Grady remembers now. "But when he came back and began apologizing, Gloria stopped him with, 'Did you enjoy yourself?'

"'Yes,' he said.

"'Well then, that's all that matters,' she smiled."

Asked what bachelor habits he plans eliminating from his life, Jim says, "Can't tell yet—but give me a few months and I'll let you know."

In his modest bachelor abode his every want is taken care of comfortably by his devoted Finnish couple, Victor and Hannah. He's accustomed to leading a quiet, simple life. He reads constantly, maintains a large record collection, likes to entertain a few people in a relaxed way and on invitation will gladly oblige with a few hundred selections on the piano or accordion.

For years, his heart has been in the sky. Recently, his love has been the P-51 Mustang he rescued from an old bone yard in the desert for $4,500, brought into Los Angeles on a flat truck and, with loving hands, built into "The Champ" she is today. For months, he worked nights as he helped Joe De Bona sand the ship down.

When "The Champ"—that proudly wears the anvil of the Stewart hardware store as its insignia—takes off in the Bendix, Jim will give her a lingering look. For, after the race, he's selling her. Gloria's afraid of 540 miles an hour merchandise. Also, it's a little too small, a single seater, and a little too expensive, 400 gallons an hour, for a family man.

His heart, you can tell, is grounded at last.

THE END

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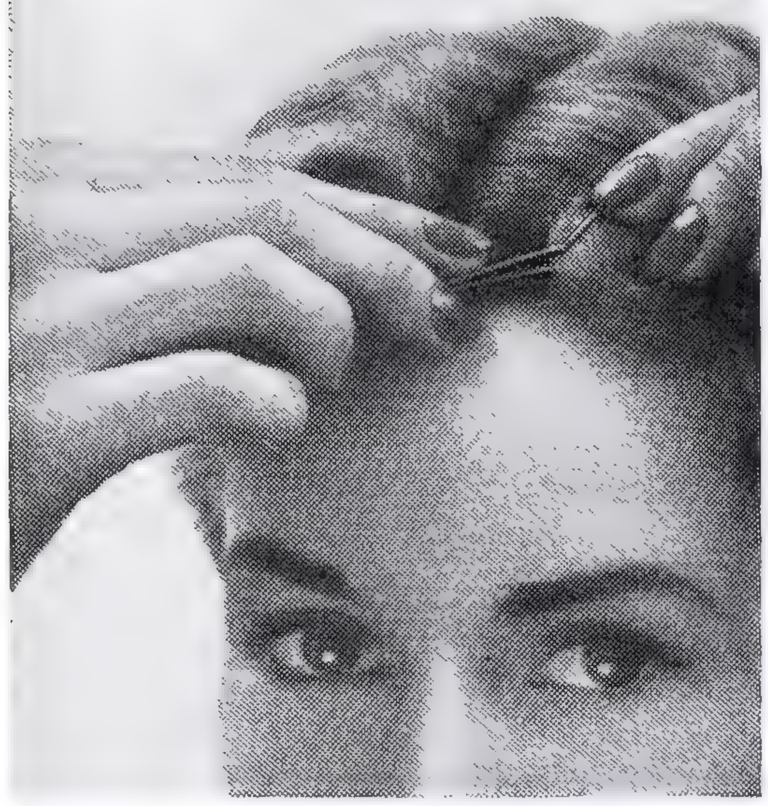

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Who Will Be Your Favorites for 1949?

(*Continued from page* 33) women. So are Betty Hutton, Hedy Lamarr and Betty Grable. Dorothy Lamour and Jane Russell, however, fascinate the male moviegoer more than they do his female partner.

Many men stars also depend mostly upon a feminine following. Some of the actors who rely on women for their highest popularity are Gregory Peck, Montgomery Clift, Robert Taylor, Clark Gable, Tyrone Power, and Jimmy Stewart. Two male stars are equally strong with both sexes—Cary Grant and Bing Crosby. Very few actors have a much bigger following among men than women. Examples of this rare bird are Humphrey Bogart and Errol Flynn. But the actor with the most solidly male following is Bob Hope! Apparently, if men alone were dictating, Mr. Hope would wear the Popularity Crown.

FOR many, many years Audience Research has been patiently polling the types of films you preferred: Westerns, historical, costume pictures, biographies. Your overwhelming response has been, "Musicals—and light comedies with amusing dialogue." In 1947 and 1948 you backed up this statement by liking best, of all movies made in those two years, "The Jolson Story" and "Sitting Pretty."

But at the halfway mark of 1949, you have chosen the exact opposite type. Your favorite picture, thus far, is the grim drama "Johnny Belinda." Then, just to complete the detour from your former preferences, still another grimly realistic picture is among the top ten: "The Snake Pit." Your interest in these pictures does not, however, indicate a trend toward morbid pictures, in our opinion. It merely means that these two superlative films have captured your attention.

Let us see what ten pictures were most enjoyed by you for the first half of 1949. In the order of their popularity, they are:

1. "Johnny Belinda"
2. "Red River"
3. "The Snake Pit"
4. "Apartment for Peggy"
5. "Mother Is a Freshman"
6. "A Letter to Three Wives"
7. "Good Sam"
8. "The Paleface"
9. "Tap Roots"
10. "The Three Musketeers"

There is not a musical on the list, and only two films that fit under the heading of really light comedy—"Paleface" and "Mother Is a Freshman."

There are four other strongly contending pictures which do not as yet qualify for the Top Ten list, because they hadn't been seen by enough people at the time of the survey. These are "Hamlet," "Little Women," "The Search" and "Take Me out to the Ball Game."

It would be very interesting to see what trends in pictures are started by you, the people—but very often a trend is not a trend at all. For instance, "Red River" seemed to start a trend toward Westerns. All this means, however, is that "Red River" was so successful that other studios hastily began making Westerns to get on the band wagon. You were enthusiastic about "Red River"—but not, we think, because it was a Western; but because it was a fine picture, and featured the captivating personality of Montgomery Clift.

Which brings us to yet another of your firmest rules: *Every year, you form a determined army of boosters and create stars from among the new screen faces you see.* One of your top new stars this year is Montgomery Clift—and you have given him the same support that you have given

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in the past to numerous actors, including Van Johnson, Robert Taylor, Ty Power.

Montgomery Clift, of course, gave "Red River" the freshness and intriguing quality of a new face. One reason that so many British pictures are successful in this country is that many of their actors are new to us, and therefore interesting. By the same reasoning, an excellent American picture like "Command Decision" loses some of its reality because the parts were played by such familiar stars as Van Johnson, Walter Pidgeon and Clark Gable.

NOW, back to your rules. *For 1949 you ruled a big turn-out at the theaters.* There are ten million more movie-goers this year than there were before the war, in 1940. Then fifty-four million people sat in movie houses regularly—now there are sixty-four million.

Here's another fact that might interest you. Over half the audience around you in your local movie theater is aged between eighteen and thirty (62% to be exact). Since this age group predominates among movie-goers, perhaps it is you to whom we are talking when we speak of "you, the people."

What brings you into the theater? You have rules for this, too—*the first and foremost being a big cast of stars.* A familiar title also helps—one previously made famous by a best-selling book or play. Fine examples of this fact are "Gone with the Wind," "Mrs. Miniver," and "For Whom the Bell Tolls."

While on the subject of money-makers, there is one big reason why movie producers often tear out what's left of their hair. You, the people, often like one picture better—but pay more money at the box office to see a picture that you admit you don't like as well! For instance, out of your ten favorite pictures in last year's final polling, only two of them were on the ten biggest *money-makers'* list. These two were "A Date with Judy" and "Gentleman's Agreement."

And as a final, but very important rule, *you definitely don't like your favorite stars to get involved in scandals.* Our surveys show that a bad scandal about a star will result in a brief increase in interest in him—but very brief. From then on, your former hero-worship is over. This was particularly true—and still is true—of one male star who got into a lot of highly publicized women-trouble. He's never had the same box-office draw since.

With Robert Mitchum, however, you proved your right to break your own rules. Somehow his arrest for marijuana smoking excited your sympathy; since then, he has increased in popularity. When the representatives of Audience Research ask you why this fact exists, you, the people, give different reasons. "Well, he served his jail sentence, didn't he?" you say. In any event, you are back of Robert Mitchum, come what may.

But Mr. Mitchum is not one of your really top favorites. Over a range of the past twenty years, you have always insisted on your true favorites living fine, clean public lives. Examples of this rule are Will Rogers, Shirley Temple, Spencer Tracy and Bing Crosby. If Bing Crosby should ever be involved in a great scandal, I am convinced that there would immediately be a tremendous drop in his popularity.

And that's the way things are going at this point. You, the people, are still running things in your own puzzling fashion. What conclusion you will have reached by the end of 1949 still remains to be seen. But sometime next February, the Mystery of the Photoplay Gold Medal Awards—presented by you to Hollywood—will be solved.

THE END

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The House That Zach Built

(*Continued from page* 53) This dining room, incidentally, is the pride and joy of the Scott household and the room in which Zach keeps his favorite piece of furniture; a fine Welsh dresser in dark fumed oak. The Scotts could have put this piece in their living room if they wanted to "show off." Instead, it's used in their dining room for its rightful purpose of holding dishes and providing cupboard space. The table and chairs, made by a modern craftsman, are of an antique wood to match the dresser. A special feature of the dining room are the end tables that sit against the inside wall, acting as a buffet. They also lengthen the table when there are many guests. Zach designed these personally and I salute him for being both practical and imaginative. Actually, what he did was to adapt the "luggage rack" you see in all hotel rooms into end tables which are easily moved and yet can hold great weight.

ZACH also expresses his personality with the Victorian columns used as plant stands in the corners of the dining room. He found these in an antique shop in his home town of Austin, Texas. To an outsider's eye they might clash somewhat with the early-English period of the Welsh dresser. However, they spell home to Zach, so for him, they are friendly and charming. What I highly approve of, in the Scott dining room, is the black-figured, white background wallpaper. It offers excellent contrast to the raspberry-toned rug, and the cottage curtains of raspberry and black plaid.

In the bar-den the colors all are gay. There are light hardwood floors, brass lamps with red shades, light, wood-paneled walls, red-checked cotton-covered couches and chairs, and an open fireplace faced in black. Over the fireplace, there's a portrait of Zach, aged four. On another wall there's a tiny photograph of Elaine, also at four years of age. And framed with this is Elaine's first doll, one of those inch-long china dolls that was a "must" for every child around twenty or so years ago. Then, too, there is a silhouette of Waverly as a small girl. So mother, father and daughter beam at one another from the walls.

Sentimental? Certainly, and also delightful. It is sentiment, after all, that keeps families together and gives life meaning.

Zach's living room is the only room in the house devoid of sentiment, proving the Scott sense of formality and shyness. Not to the casual eye do they expose those possessions dearest to them.

The formality was in their having the living room at all.

At this point you might say, "But you have to have a living room." To that I reply, "What makes you so sure?"

It is not necessary to have a living room. I do not honestly see what application to modern living the "living room" makes when it is used as we used to treat parlors in our grandparents' time. Parlors were only for rare callers. They did not express the warmth of life that went on around them. The Scott living room certainly lacks the sense of warmth that both the den and the dining room have. Thus, if you are building, or redoing your own home, you could do much worse than to knock down the partition between your "den" and your "living room" and make it all one room, designed for comfort.

The decor of the Scott living room is in excellent taste. I like its paneled walls in light wood. I think the choice of olive green ceiling and olive green on the two end walls of plaster is very smart. There

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is a good simplicity in the fireplace detail, in the big, overstuffed chairs and sofa. However, it is when you go a dozen steps one way, into the dining room, or a dozen steps the other, into the den, or upstairs to the bedroom, that you become aware of the fact that you are in the atmosphere of hominess and content.

To prove even more clearly how much Zach's home and family means to him, you have only to invade the privacy of his bedroom. Mrs. Scott has the large bedroom next to it, all full of feminine frills, but Zach's room is small, very masculine, and with practically every inch of it referring back to his boyhood, that of his parents, or that of his wife.

To begin with, it also expresses one thing which is a good rule for any person to follow: It is primarily a "bed-sitting room." I mean, it is visibly dedicated to rest and comfort, but it also has reading space, and odd corners in which Mr. Scott's "collecting" habit is emphasized. He, himself, found the 1840 turkey-red handspun bedspread he uses on his antique bed. On the wall over the bed, there is a sketch of the Greek-revival house that was his grandfather's. This is flanked by two photographs of Zach himself, as a tiny lad. Over his dresser is a scarlet patch of paper, put over one spot in the overall blue-and-white paper used for the room, which matches the blue-and-white curtains at the window. This red patch dramatizes the gold watch that hangs at that spot—Zach's father's watch.

Another thing I found both delightfully individual and wonderfully useful, was "Mr. Scott's callboard." As you probably know, a callboard is simply a bulletin board that went into the theatrical profession. They are used just like bulletin boards in any trade, to make announcements, but never until I visited the Scott house have I seen one used in a private house, and if you, as Zach says of himself, are forgetful, you could use one, too.

Characteristically, however, in this particular house, even the callboard has its sentimental touches, like family snapshots thumb-tacked up there.

ONE place where Zach is obviously king, is upstairs in the converted attic which is thirteen-year-old Waverly's domain. The family love of the household is once more expressed by the fact that this is the house's largest room. It has been carefully air-conditioned. It has two beds, so that Waverly can entertain schoolgirl chums overnight. There is plenty of room for her books, and a desk for her home work, sits in the best light below a dormer window. The "sitting room" end of the room has everything a young girl could desire. There is even a table large enough to dine upon, and here Waverly does, at times, "lunch" or "dine" her friends. The place of honor, however, is occupied by a large portrait of her father, and if you ask this attractive young lady what she wants to be when she grows up, she answers, "I want to be an actress. Then I'll be in the same business as my father."

Personally, I'm sure she would be a very fine actress, but I think she won't do so badly, if she marries such a home-loving actor and gives up any thought of a career. That is what Mrs. Scott, who was in the theater did, and their house tells their happy personal history.

Next month, I shall take you to a modern house, where there is a teen-age daughter, a rambunctious young son and two vividly contrasting parents.

THE END

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Hollywood's Memorable Moments

(*Continued from page* 55) morning when Burt Lancaster was driving over Cahuenga Pass. As he made the turn into Ventura Boulevard, a big black sedan swung close and crowded him off the road.

"Hey, you big city hick," Burt yelled. "Where do you think you're going? Why don't you learn to drive?"

The man at the wheel of the big sedan was the late producer Mark Hellinger. He was annoyed over the incident too, annoyed enough to take Burt's car license. But Mark couldn't get Burt's flushed, angry face out of his mind.

"That guy had more action in his face than I'd seen in a long time," Mark told me later. "When I traced his car number and learned he was an actor, I realized he was just the man I'd been looking for to play the fall guy in 'The Killers.'"

Burt, who was on contract to Hal Wallis, got his first big break in "The Killers." If he hadn't bawled Mark out that morning it might never have happened.

IT was a disappointment that changed Susan Hayward's existence.

"In 1937," she relates, "I was a skinny, redheaded and often hungry model working in New York. David O. Selznick happened to see me and thought I might be the girl to play *Scarlett O'Hara* in 'Gone with the Wind.' He brought me to Hollywood for the screen test.

"Until I heard that Vivien Leigh had the part, I walked on air. Then my despair was so black it left me shaken and ill.

"I determined, then, that I would make my own breaks. And every time I was tempted to sit back and take it easy, that bitter determination would whip me into renewed action.

"When I had a chance to play the role of the alcoholic victim in Walter Wanger's 'Smash Up,' I had only to conjure up in my mind how I had felt when I lost the role of *Scarlett* to know how that reckless, distraught girl felt. There are some emotions you can portray better if you've experienced them yourself."

Doris Day's big moment came when she was fifteen. Traveling with a Fanchon & Marco unit as a dancer, she broke her leg in an automobile accident.

"Lying in that hospital for weeks," she told me, "I took up singing to keep me from going crazy thinking of what would happen when they took the cast off.

"They told me they doubted I would dance again, that I might be a cripple. When the big moment came to take the cast off and I knew my leg would be all right, I suddenly realized I didn't want to dance again anyway. I wanted to sing!"

It was several years ago, while Errol Flynn was on trial, accused of making love to a couple of girls not old enough legally to give their consent, that his pattern of living was changed.

Errol was asked by two reporters if they could introduce him to a girl. He was pretty fed up with girls, not inclined to meet any new ones. And he said as much.

"Come on, be a good guy," they coaxed. "This kid's crazy to meet you. She wangled a job at the cigar stand in this building just so she would see you."

Flynn hesitated. Then, because he realized a good press was important to him, he turned and walked to the cigar stand.

A few months later, the girl at the cigar stand, Nora Eddington, was the second Mrs. Errol Flynn. And during his married life with Nora, Errol at last grew up. The marriage is over now, true, but not the salutary effect it had upon Errol.

It was at an Errol Flynn party, last Lin-

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CAT-TEX

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coln's birthday, that Shelley Winters grew up. Shelley used to be a girl who would promise to do things, then forget all about them. On Lincoln's birthday, a couple of Los Angeles policemen made her change her ways. She had promised them she'd go to one of their shows and perform.

As usual, she forgot all about her promise when Errol Flynn invited her to a big party. But just as she arrived all dressed up, with Kirk Douglas, two policemen from the Van Nuys station met her at the door—with a warrant for her arrest. Firmly, they escorted her to the policemen's show. The warrant, of course, was a gag. But when Shelley got back to the party later she told me that she never again would make an empty promise.

"I'm not fooling," she explained. "Those few minutes when I thought I really was arrested had me so scared, I'll never forget them or renege on another promise!"

Gary Cooper, years ago, was infatuated with Lupe Velez. His friends did everything to break this infatuation. But the lovely girl's attraction remained great.

The day the police found Lupe in her big silken bed, dead from an overdose of sleeping pills, I had a luncheon engagement with Gary. I told him what had happened. "She was always violent about things," he said, shaking his head.

AS I talked with him I remembered that but for one of Lupe's little acts of violence Gary's life might have been different. They quarreled one evening over an ill cat that, with her kittens, had moved uninvited into Lupe's house. Gary liked them and, in a maddening way, talked to them instead of listening to Lupe. Finally, after giving the little brood a saucer of milk, he walked out on a turbulent argument. A few minutes later, he returned through the cold and sleet to apologize. He found the cats shivering in the rain, trying to lap up the milk that had spilled from the shattered saucer that had been thrown on the path. That was the turning point in his life. His romance with Lupe was over.

When June Haver was a kid of nine she was doing a singing and dancing act in a Cincinnati theater. Christmas Eve, after a late hospital entertainment, she went home so tired she was ready to drop.

About one o'clock in the morning the mother of a little Negro girl telephoned. "Please come and see my little girl," she said, distraught. "It may be the last thing she'll ever ask of anybody."

June, so tired she was ill, got out of bed and went. "And," she told me, "on Christmas day my mother and I decided we would go over and see that kid again, take her a present. We telephoned first—and her mother told us in a choked voice that she had died during the night.

"Ever since then, when people ask me to do anything, I keep thinking I better do it—while I have the chance."

John Lund's biggest moment looked at the time like his darkest moment.

"A tough kid of fourteen playing on the streets of my home town, Rochester, I pushed through a show window," John told me. "The only terms offered to stave off a jail sentence was for me to promise to pay.

"With the long shadow of the law behind me I felt like a slave. I had no money for any pleasure. I was, literally, driven to the public library to amuse myself.

"I read everything I could get my hands on. Lots of tripe. Then better stuff. If you're exposed to good literature long enough, you learn to like it in self-defense.

"Right now I'm working with John Green on a script for an Alan Ladd movie called 'Postal Inspector.' I really want to be a writer. And if I make it, I'll know for sure that window smashing episode was the turning point of my life."

THE END

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American Airlines Stewardess Elizabeth Toomey has a delicate, sensitive skin. "So I never use heavy make-up" says Betty. "Just Noxzema and powder."

Lovely Rita Tennant says she's found nothing superior to Noxzema. "It's my regular night cream—helps heal those little externally-caused skin irritations we all get occasionally."

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Unmask!

(*Continued from page* 59) that Betsy, today, looks essentially the same as she looked her first day in Hollywood, only better. Her eyebrows are still there—every last one of them. Her mouth is still shaped the way it was when she came—with lipstick to give it point and color, but not to distort it. You may not like Betsy's mouth, but it's all hers and she wouldn't be the same without it. Her hair is short and straight and youthful, about the way she's always worn it. Her figure is unpadded, her molars haven't been yanked to give her better cheek-bones, her elbows haven't been soaked in nectarine bubbles to heavens-knows-what purpose. And looking at Betsy is a treat because you feel you're looking at a real person, not a make-up kit. And there's not a make-up man in town who isn't delighted about it. For these days, they use make-up only to intensify a girl's natural endowments, not to remake her.

Perc Westmore of Warners, for instance, thinks mobile features are considerably more attractive than any static beauty. "Give me a face with features that move and are full of expression. Mobility, that's the keynote today."

Jack Dawn, over at Metro's, says, "It used to break my heart when fresh young beauties came to Hollywood and were transformed into another facial mold. Our girls today are no better-looking than our girls have always been. They just look that way because now you can actually see them."

ALL of which is part of a quiet revolution that's been going on in Hollywood since the war. As Jack Dawn says, his job, these days, is to emphasize the good points and leave the bad ones alone altogether. "Of course, you don't leave blemishes uncovered; not with all the wonderful skin foundations on the market. Neither do you cover any face with a mask, a solid layer of thick make-up that's ugly." In other words, be yourself. Prettier, if possible, with subtle underscoring, but yourself, first, last and always. Like Betsy, Jeanne Crain, Anne Baxter, Janet Leigh and June Allyson, all of our lovely young stars. There's not a bleached head or a formula mouth in the lot.

However, before anyone washes her face and prepares to face the world in her own natural state, allow me to caution that all this fine, healthy beauty of the stars is the result of plenty of hard work.

Betsy's beauty habits are simple, but consistent. First, she's not afraid to scrub her face often and thoroughly and give it a hard rub-down to keep her facial tones alive and circulating. Her skin is one of her best features and, wisely, she plays it up. Since her coloring is high and rosy-cheeked, she uses no rouge. However, she advises those who need coloring to use it, by all means. But subtly, she cautions, subtly. However, as the years begin to pile up, Hollywood advises that you play down the rouge. Rosy cheeks are youthful, the badge of the very young. Wally Westmore, Paramount's high factotum of beauty, says, "After twenty-five, make-up should be used conservatively to enhance the illusion of teen-age skin, not to preserve it." So, let's face it, girls. If you're over thirty, use your make-up with extreme discretion. Your own new-found maturity and assurance will more than compensate.

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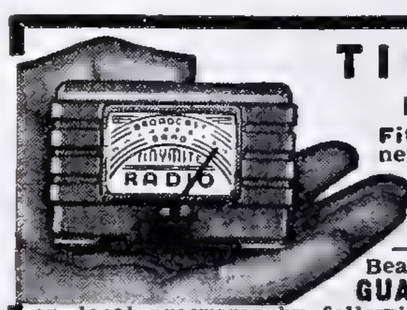

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More hints? Well, Janet Leigh, to name another new, fresh beauty, has freckles. And Jack Dawn, her make-up man, doesn't cover them, even for the camera. "They're part of Janet," he says, "part of her clean, mountainy charm. We've never touched her hair, either, it's the same sun-streaked golden brown it's always been. Janet's eyelashes and brows, however, because she is naturally fair-haired, are quite light. The lashes are long but thin, so we enhance them with mascara and pencil just to bring them out properly, not to startle you with them. Janet's eyes are so lovely, naturally we don't want to waste them."

Janet's hair hasn't been cut because long hair seems to suit her kind of beauty. Just as long hair is so right for Jeanne Crain. And Esther Williams. But could you see June Allyson in any other kind of hairdo but the one she's got, the one she's had since her first picture? June's gay, effortless kind of personality calls for just the loose, unobtrusive way she wears her hair. She knows it, and although styles come and go, Junie's short unfussed-with page-boy will go on forever.

Which, according to Perc Westmore, is exactly what he's been preaching for years. Despite the fact that he's one of the world's leading hair stylists, he insists that if a girl comes to him with nice hair showing any natural curl whatever, he usually leaves it alone and advises against a permanent wave. And Twentieth's hair expert Irene Brooks insists, "The new short hair, if properly cut and set, eliminates the need for kinky, obvious curls."

Anne Baxter used to wear more hair than anyone, her own and any spare rolls she could find around the studio salon. Now, after a long talking to from Irene Brooks, she's wearing her hair short. And she swears she'll never let it grow long again.

You might imagine to look at Anne's simple hair-do that she doesn't do a thing for it but run a comb through it. Uh huh! She spends more time on her hair *now* than she ever has in her life. She brushes it furiously to keep it springy and natural-looking. It's washed in the studio salon and Anne literally beats it with a brush while one of the girls works over it with the hand-dryer. But it's worth the trouble. Anne's short hair has really brought out her crisp personality.

So, off with affectations and on with individuality. Or, would you rather be a mask?

THE END

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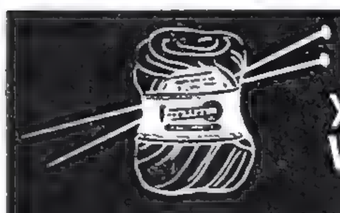

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Blonde Bonanza

(*Continued from page* 43) working, I thought I could not have a career and marriage, too. And marriage is all I really wanted. Now I have that, too. I am just a very lucky girl."

Those people believe she still feels that way.

Certainly, no top actress in Hollywood, and Betty is *the* top, with her $208,000 income for 1948 and her place in the Big Ten at the box office for the past six years, has ever sublimated her career to marriage and home any more than Mrs. Harry James. The two pictures she makes every year are planned to coincide with the dates of Harry's band tours. This is done so that when Mrs. James is busy on the sets and comes home late and tired, Mr. James will be away and busy, too, and have no chance to feel neglected.

When Harry is on tour nothing keeps Betty out late enough to miss his nightly eleven o'clock long distance call. Even, as on a recent birthday party night at Ciro's for her friend, Mrs. Harry Ritz, Betty will walk out on the fun early. She could have Harry's calls transferred, but, "if Harry thinks enough of me to telephone every night, I can certainly be home for his call," she says. And she is.

WHEN she's working on a picture she insists on stopping promptly at six, has her make-up off and is dashing out the studio gate in her car by six-thirty, to be home for dinner with the family at seven.

If she is busy, late in the afternoon, her hairdresser and devoted companion of eleven years, Marie Brasselle, calls and lets the family know whether Betty will be home in time to play with two-year-old Jessica before she goes off to sleep. Vicki, being four, can stay awake longer.

While other stars plan impressive European vacations and specially timed trips to the Paris collections, Betty is apt to go off on a six-weeks' jaunt with Harry and the girls to a place like Del Mar, a mere hundred or so miles from Hollywood.

Until they get to building the ranch house they dream of, on the 109 acres they have bought just across the road from their other San Fernando property, they are living as simply as they can in a rented house in Beverly Hills that is really too pretentious for folks like the Jameses. Weekends they spend at the ranch while they await the day when they can make their real home out there.

Betty is managing to keep the children unspoiled in spite of the attention that is showered on the children of stars. Vicki already shows talent for music. She can play five "pieces" on the piano and her mother says she gives promise of being a dancer. Vicki, herself, says, "I'm going to be a lady jockey." That's because (a) the Jameses, as you know, own and breed race horses and Vicki hears horsey talk; (b) her favorite movie star is not Betty Grable, who is just Mommy to her, but a fast-ridin', hard-shootin' cowboy called *Hopalong Cassidy*.

Betty treasures this story about Vicki, who loves her because she is Mommy, not because she is an important star. It seems that Vicki was told she could listen to Mommy's voice on the radio when Betty played a dramatic role recently. Vicki tried hard for a few moments, but it was way over her head. She turned to her nurse. "Do you suppose," she asked, ever so politely, "there is something good on television?"

Jessica, too young to be a movie fan, has, at least, a general idea of her father's profession. When anyone asks where he is she is quick to explain, "My daddy's out on the road a-tootin' a horn!"

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If all this sounds like a piece about Betty James—the wife, mother and home-maker—without due respect to Betty Grable, the motion picture star, it's because Betty, herself, has put career second, marriage first. (That's why we were concerned about that talk of separation.) But she is dead serious about her job, *while she's doing it,* and has the reputation of being about the hardest-working star on the lot.

A Grable picture is about three months in the making. Betty rehearses on the set for weeks beforehand. When the film actually starts rolling she may be wilting in a chair on the sidelines. But when she hears, "Ready, Miss Grable?" she springs back with animation and sparkle.

SHE is plagued by the idea of perfection, especially in her dance numbers. "It didn't *feel* right to me," she will comment on a take that satisfied everyone else. "Just one more, please," she will beg. "I'd like to turn a little quicker on that last note." Almost invariably, the retake she has asked for will be the one that is printed. Grable is usually right, about Grable. "A director's dream," Henry Koster murmurs admiringly.

She seems to have no vanity except when she is before a camera. Then she wants to live up to everything her public expects. She believes she knows her own face better than anyone else, so she puts on her own make-up.

When people tell her she looks as if she really were enjoying herself on the screen, she says, "I am. I love it all. I always have. When I was in the chorus I was happy. I had no ambition to be a star. I just worked hard doing my job. When I was given a specialty I just worked harder.

"I'm surprised, too, every time I see my name in the top ten, but I'm also very grateful. That's why I work hard. If people like me that much, I *should* work hard. Musicals are right for me," she goes on. "People want to see me in glamorous costumes against a jeweled backdrop—a sort of backstage *Cinderella,* the poor working girl who makes good. They want to see me in roles they can believe in."

Of course, you already know about Betty's keen sense of fun and how quickly she can bridge an awkward situation with laughter. For instance, in her last picture with Vic Mature, they had a little argument at the finish, something about the way a scene should be interpreted. They're together again in "Wabash Avenue," and in the first scene, Betty is supposed to be singing on the stage of a cheap cafe while Vic and Reggie Gardiner watch from a table. Vic, as per the script, is heckling her. Betty throws a tomato, Vic ducks just in time and Reggie gets it.

"You know," said Betty later, "I was sorry they changed the script."

"Why?" Vic fell into her trap.

"Because at first I was supposed to hit *you,*" Betty laughed. Vic joined in, and they were off to a merry start.

So that's the kind of girl Betty Grable is. That's the kind of girl Harry James married. That's the kind of marriage we would like to see go on and on.

THE END

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Searching Party

(*Continued from page* 57) earmarked for a treasure hunt. When the hunt started, Edith presented Wanda with a poem that held a hint as to where the first gift was hidden. On the first gift was a clue for the second, and so on. The poems were definitely amateurish, some silly, some serious, the guests all helping with the compositions. Not until Wanda had all her presents were they opened. Her mother gave her an iron. Edith presented her with a miniature grandfather's clock. And there were lovely linens and china from the other guests.

There's an old legend (similar to that of catching the bridal bouquet) that the donor of the seventh shower present to be opened will be the next bride. Since the cards were inside, Wanda was unaware of the fact that it was Ann Blyth's lovely cut glass bonbon dish she chose to be the seventh package. Ann, however, blushingly denied any possibility of the legend coming true for a long, long time.

Edith, usually a strict disciplinarian as to what her glamour queens may and may not eat, put her tape measure down for this occasion and prepared a delectable high tea. High tea can be considered in the same class with a Sunday night supper. But it's really more fascinating, offering a greater variety of delicious dishes. The menu that Edith offered may seem difficult to prepare, but actually it isn't.

Here is what she had: Deviled crab in toasted loaf, orange bread sandwiches, pecan rolls, brownies, ham and mushroom tarts, cheese flowers, short bread cookies and cinnamon buns.

DEVILED CRAB IN TOASTED LOAF

Melt 2 tbsp. butter over low heat. Remove from heat and add 4 tbsp. flour. Mix well; add 3 cups cold milk and cook over low heat, stirring constantly until mixture is thick. Add 1 tsp. salt, ¼ tsp. white pepper, and 2 tbsp. hot seasoning sauce. Add 1 lb. fresh prepared crabmeat (or two 7½-ounce cans) and heat thoroughly. Remove top crust from loaf of unsliced bread. Scoop out center, leaving an inch-thick shell. Toast in a moderately hot oven (400° F.) 10 minutes or until golden brown. Fill with deviled crab mixture. Sprinkle with paprika. Garnish with watercress. Cut 4 tomatoes in half; scallop the edges. Top with mayonnaise and arrange on platter. Makes 12 small servings.

QUICK ORANGE BREAD

Remove colored rind from 2 oranges, avoiding white part. Cut half of one rind into thin strips. Put remaining orange rind through grinder. Add 4 cups boiling water to rind; let stand 10 minutes; drain off water. Add ¼ cup cool water and ¾ cup sugar and boil 5 minutes or until a thin syrup forms. Let cool. Add 1 beaten egg combined with 1 cup of milk. Sift 2¾ cups sifted flour with 2½ tsp. baking powder and ¼ tsp. salt. Add liquid to dry ingredients slowly, beating until smooth. Turn into a greased loaf pan (8x4x3 inches); let stand 10 minutes. Bake in moderate oven (350° F.) 30 minutes or until golden brown. Let cool thoroughly. Slice thin, spread with butter and serve as sandwiches filled with cream cheese and marmalade.

CINNAMON BUNS

To one package of hot roll mix (or any standard yeast roll recipe calling for 3 cups of flour) add 2 tbsp. sugar. Let rise until double in bulk. Knead down and roll

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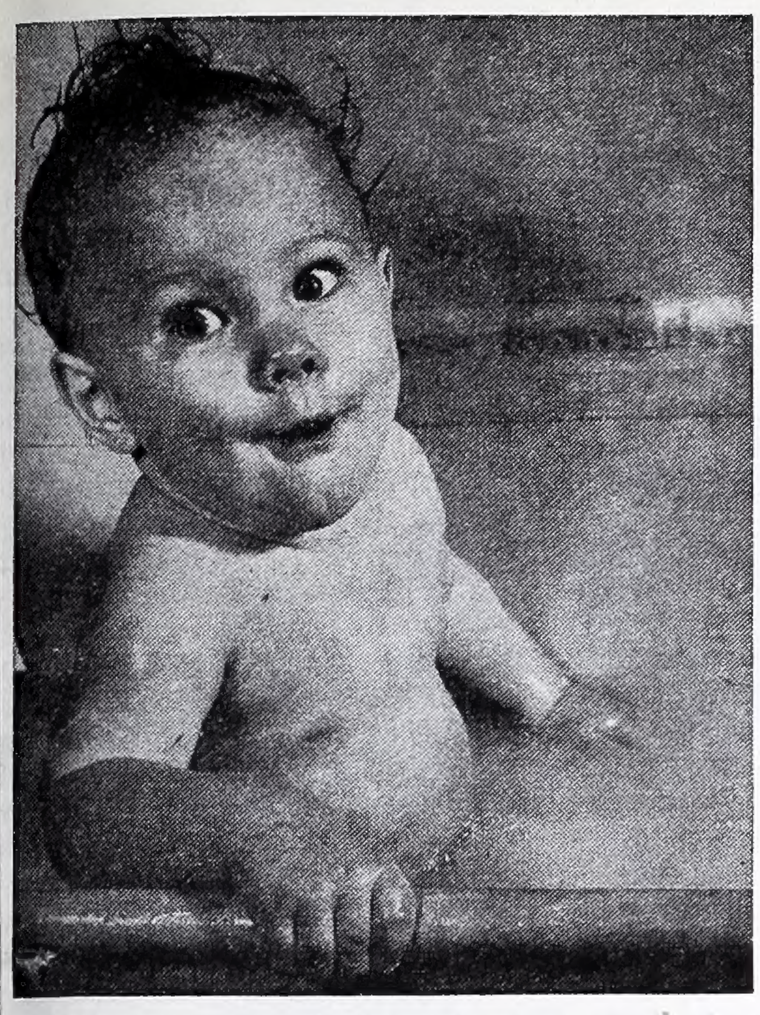

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to a rectangle ¼-inch thick and 8-inches wide. Mix 4 tbsp. melted butter, ½ cup brown sugar, 1¼ tsp. cinnamon, ½ cup raisins and ½ cup chopped walnuts. Place 2 tsp. of this mixture in the bottom of each greased muffin tin. Dot remainder on dough. Roll as for jelly roll. Cut into ½-inch thick slices and place on nuts in muffin tins. Cover with towel. Let rise 30 minutes. Bake in a very hot oven (450° F.) 10 minutes or until brown. Makes 18 rolls.

PECAN ROLLS

Roll yeast dough into two circles ¼-inch thick. Spread each with a mixture made by blending ½ tbsp. butter, 6 tbsp. chopped pecans and ½ cup brown sugar. Cut into 9 pie-shaped wedges. Roll; start at wide edge. Shape into crescents on baking sheet. Sprinkle with more brown sugar and chopped pecans. Let rise 30 minutes and bake as for cinnamon buns.

SAVORY HAM TARTS

Brown ¼ cup chopped onion lightly in 2 tbsp. of butter. Add 1 tbsp. chopped green pepper. Remove skin and seeds from two tomatoes; chop and add to browning vegetables. Sprinkle with 1 tbsp. flour; mix well and add ½ cup cream. Bring to boil stirring constantly. Add 2 cups ground ham; and salt, if desired. Heat thoroughly. Trim crusts from 18 slices of bread. Butter each slice and press, butter side down, into a small muffin tin. Bake in a hot oven (425° F) 10 minutes or until light brown. Remove from tin. Fill with ham mixture. **Mushroom filling:** For 12 toast cups, chop 2 cups washed and trimmed fresh mushrooms very fine and saute in 3 tbsp. of butter. Place in cups and top with a little sour cream if desired.

CHEESE FLOWERS

Cut bread in fancy shapes with cookie cutter. Mix a glass of American cheese spread with either cream or mayonnaise until it is soft enough to put through a pastry tube. Decorate the bread with cheese mixture and top with slices of green stuffed olives.

SHORT BREAD COOKIES

Mix and sift 1½ cups sifted flour and ½ tsp. salt. Cream ⅔ cup butter or margarine; gradually add ½ cup confectioners' sugar, beating constantly until light and fluffy. Add flour and blend very well. Pat dough out in an 8-inch square pan. Mark into 1-inch squares, press candied cherry in center of each. Bake in a moderately slow oven (300° F) 40 minutes or until faint brown. Cool, cut and remove from pan. Makes about 5 dozen squares.

THE END

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(*Continued from page* 50) happy in a way I never believed I could be, and who has given me the kind of love that I believe few men ever experience.

I didn't want to marry June. This I confess openly, now. I didn't believe in marriage. Not for Richard Ewing Powell, at any rate. He'd had it twice and it hadn't worked.

I didn't trust women and I thought I was through with love. When small Miss Allyson, whom I had been casually dating for a couple of months, said, "What are your intentions?" she threw me completely. She really did. And she really said just that. I stalled. I said, "Why? Have you had a couple of other offers?"

"Yes," she said. Just like that. No more, no less, and no explanations.

THAT threw me, too, and I pointed out that I wouldn't have my divorce decree for another four months. Until I was where I could ask her to marry me, I said, I didn't think I could think of marriage. And when, at the end of those four months, I would be free to wed, I wasn't absolutely sure I wanted to.

"Please take me home now," June said.

I did. We parted with dignity. I knew she had a flock of boys hanging around her, among whom principally there was someone called Tommy.

I also knew, as I headed toward home that night, that I had been thinking about June since the first time I'd seen her. Perhaps you've heard that story. I was in the audience and she was on stage, on Broadway, in "Best Foot Forward." She had a solo number and when she sang, she sang so earnestly that the veins swelled in her neck with the effort. It tickled me. She was working so hard I thought she'd just pop open in front of the whole audience. I knew some people in the cast, and when the curtain rang down, I went back stage to say "hello" and was introduced to June.

The next day, I had to make a speech at a Community Chest luncheon. I sat up at the speaker's table, between New York's Mayor La Guardia and Rita Hayworth.

We had that typical banquet luncheon of half a chicken, green salad and green peas. My chicken must have had a long hard life before the axe got him. Saw as I would, I couldn't cut him. Finally, just as I thought I had succeeded, he skidded right across Rita, right across the table, right down into the room. I heard a laugh ring out, I looked up, and who was it?

Yes, of course, it was Miss Allyson laughing. Our eyes met and I began laughing in return. I took the train West the next day, but I remembered that laugh. For I wasn't finding life very funny at that time. My career wasn't too hot and my marriage was definitely cold.

Joan Blondell filed her divorce action shortly after that, and a month or two later, June Allyson came out to M-G-M. I rang her up and asked her for a date. When I called for her, I discovered that she was much smaller and much cuter than I had realized. I thought she was about the daintiest kid I had ever seen.

So then she ordered dinner and knocked the breath out of me by eating three times as much as I did. She still does. Her appetite is like her voice. When she sings at home, which is pretty much all the time, I call her *Barrel House Joe* and I can't for the life of me figure where that husky voice is stored in that little chest.

Anyhow, after that first date, I saw her as regularly as her popularity would permit until that night she asked me what I was thinking about our future, if any. Even when I didn't see her, I called her every day and we always concluded our conversations with "Good-bye, honey."

Well, the morning after the evening I'd told her I wasn't too full of wedding bells and diamond rings, I telephoned her. When we finished talking, I said, "Good-bye, honey." June said, "Good-bye."

No "honey"? And I could hear the tears in her voice.

Still, I held out for another whole day. Then I popped into my car and dashed toward her house. She opened the door and I pulled her into my arms.

"I love you, June, I love you," I said.

She began to cry and to laugh, all in a jumble. "Oh, I love you, too, Tommy," she said. Tommy! I could have murdered her. Instead, I said, "June, we'll get married as soon as my divorce is final."

"I'll make you the most perfect wife in the world," she said. "We'll share everything, darling, our work, our play. It will be heaven."

"Yes it will," I said, and it was a good six hours before I came back to reality. I thought of my boat and the trips June and I would take on it. I thought of my plane and the faraway places we'd fly to in it. I thought of those delicious home-cooked meals she'd fix for me and the way she would manage our house.

So, we were married in August, 1945, and the first thing I discovered was that June gets seasick and hates boats. Then, I found that she was deathly afraid of small planes and that she wouldn't go up in mine. She never has, either. Then, I learned she knew as much about running a house as a humming bird would.

I sold my boat. I reconciled myself to taking my flying alone. And I figured we were in the lucky position of being able to afford servants, so what did it matter if "my little idiot" as I was mentally calling her, would never be a housekeeper.

THAT was a noble thought on my part, too, except that when Junie hired a cook, I'd soon discover what had won her was not the woman's kitchen recommendations, but some hard-luck story about a daughter in the hospital, a son in jail or what have you. What's more, when she hired them she never could fire them, no matter what they did. Firing was my job.

There was the case of a secretary she hired for herself. When June was interviewing the girl, I came in and instantly recognized that she wasn't right for the job. I called June outside and told her so. June wouldn't listen. There was some big sympathy angle being worked and June had already fallen for it.

"Okay," I said, "but if anything goes wrong, this time you do the firing."

A week later, June came to me in tears. "Get rid of that girl for me," she said. "She's impossible."

"No," I said. "You do it."

She didn't. She couldn't. Weeks went by. June was wretched. I said to her, "I'll bet you a hundred dollars you'll never get the guts to fire her."

She did get the nerve, the next day, and I had to pay up. I did. And when it came to me that thereby Junie had gotten $100 the better of me, I laughed.

Maybe that's why we are so happy together, that thing that we can laugh together over everything.

She was so hurt, when the first of the rumors about our separating began to circulate, that I nearly blew my top with rage. Then, last summer, when whispers began about Peter Lawford, she was stunned and I saw such red that I believe if I could have come across the perpetrator of them, I would have committed murder.

Let me tell you this: Peter Lawford i *my* friend, rather than June's. He is stil my friend. He began dropping over to ou house to discuss his career with me. He's a nutty about planes as I am, and soon w would be deep in discussion about them Our conversation usually bored June s that, nine times out of ten, she would sli off to bed, and nine times out of ten, Pet and I would never notice her absence.

Pete is not like an American boy i any way. A fellow grows up in this countr pretty young. They do just the opposite i England, and despite his long residence i this country, and his aping of our clothe and customs, Pete is still English in feelin He lives with his father and mother, tw wonderful people, but who still regard hin as a babe-in-arms in many ways, since h is their only child.

Since all this foolish gossip, which blev up last summer, when June took a trip to New York, while I was finishin a picture, the only change in our relation ship to Pete is that now we don't appea in public with him as often. But he is stil a frequent guest at our home and we a his. Tragic, isn't it, that malicious gossi might almost have broken up friendshi

ONE day June said, "Richard, let's move This was our honeymoon house and I'v loved it, but it isn't big enough to hav space for Norman and Ellen to stay o long visits with us—and it isn't big enoug for us to have that adopted baby one day.

"Oh, are we adopting a baby?" I sai (You probably know that Ellen is m daughter by my former marriage an Norman is my son. Both of them live wit me part of every year. They are fine kids.

"Why, certainly," said June. "And Rich ard, when we adopt a little girl there i only one thing I want my say-so on. Let name her something she can't be nick named for."

"I'd like to call her Allyson Powell, I said.

"No," said my bride. "They'll call he Alley, or something. Think how you nick name me. Heaven knows what you'll d to her. I want a girl called Ann or Ruth o Maud or something you can't twist."

I agreed. Yet, when the baby arrive and I referred to her as Ann, June wa horrified.

"Richard, that's a terrible name. We'v simply got to name her Pamela. Just thinl Pamela Powell. And we can call her Pam

What chance has a man got against suc warm illogic—a man in love, I mean?

The other night we went to see "Th Stratton Story." It was June's first pre miere, complete with lights, crowds, micro phones. She was so excited she was nearl crying. In front of us sat Gary Cooper.

"Just you try to have a career like his I said.

"Oh, exactly," breathed June. "Only on marriage."

That wasn't what I meant, and she kne it, but I was glad she said that. We cam out, into the crowds applauding her, in the mobs hunting her autograph.

When we got into our car, she said, "I so excited, I can't even think of slee Could we stay up all night long?"

We did. We prowled the night club which we seldom do, we danced and w laughed. It wasn't until the waiters we piling the chairs on the tables that w headed toward home. The dawn was ju beginning to break.

"See?" I said to June. "It's tomorro This is what you wanted, isn't it?"

She answered me with a peaceful sma snore, my Mrs. Mike, my little idiot, m small, wonderful *Barrel House Joe.*

THE END

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